ORIENTAL CERAMIC ART

·COLLECTION·OF·W·T·WALTERS·SECTION·ONE·

ORIENTAL CERAMIC ART

COLLECTION OF

W. T. WALTERS

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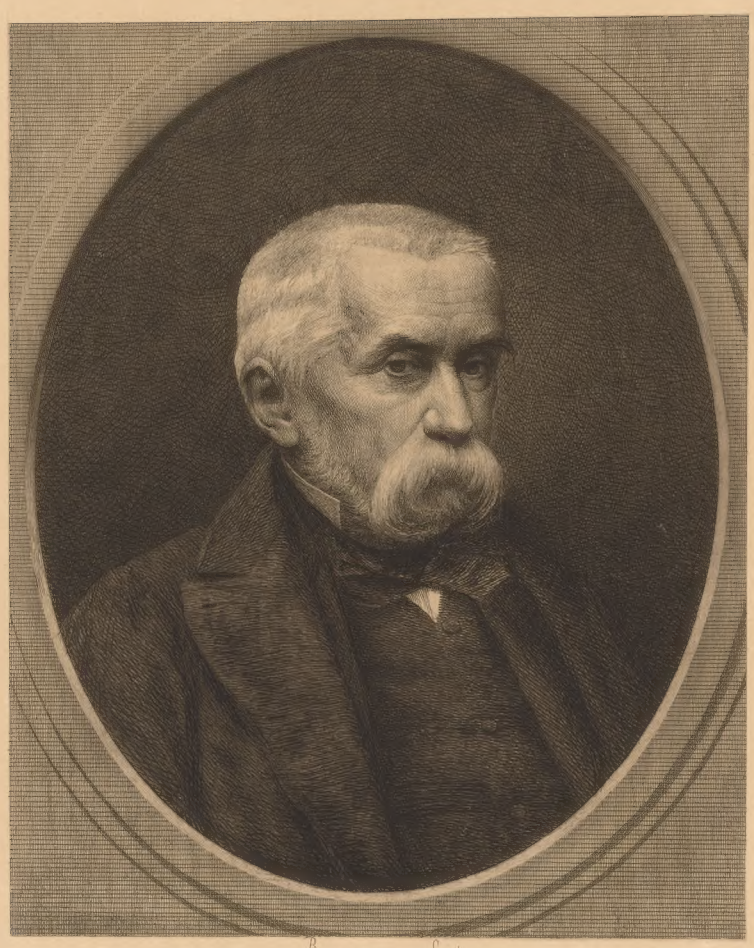
SECTION ONE *NUMBER* 14



Rapon ag fort :

ORIENTAL CERAMIC ART

ILLUSTRATED BY EXAMPLES FROM THE COLLECTION OF

W. T. WALTERS

WITH ONE HUNDRED AND SIXTEEN PLATES IN COLORS
AND OVER FOUR HUNDRED REPRODUCTIONS IN BLACK AND WHITE

TEXT AND NOTES BY
S. W. BUSHELL, M. D.
PHYSICIAN TO H. B. M. LEGATION, PEKING

NEW YORK
D. APPLETON AND COMPANY
1897

FIG. 1—Etched Baluster Vase and pair of Hexagonal Bottles, enamelled with turquoise crackle, artistic French mounting.

THE late William Thompson Walters, of Baltimore, died on November 20, 1894. The work which is here briefly introduced was begun by him nearly fifteen years before. At his death he left it practically completed. It only remained, therefore, for those intrusted with its details to assemble the several parts and discharge the mechanical duties necessary to its publication.

That publication is now entered upon in conformity with his expressed wishes and instructions, and as, had he lived, he would himself have had it. Furthermore, it is done in the belief that it will add one more to the many useful things that were the outcome of his purposeful and well-filled life. Mr. Walters was the first American to create a collection of Oriental ceramics, and in the many years that he devoted to the subject he became more and more impressed with the need there was of some authoritative work respecting it—a work which should treat, with such precision as was possible, of its origin, its history, and its qualities, and take it in at least some slight degree from that vague and indeterminate condition in which all contemporary or recent European writers have left it. Not that the literature of Oriental porcelain is copious in any modern tongue, but that those who have written best about it have had hardly anything to say, while those who have written at any length have been capricious, empirical, and only too misleading. The only way in which this purpose could be effected, if at all, was to seek in China itself whatever historical matter might exist in relation to the one distinguishing art of that country, the art of the potter.

In the introduction, written in 1883, to a very useful and instructive little volume on Oriental art, privately published by Mr. Walters in the ensuing year, he set forth his opinion on this point with a clearness which it is interesting at the present time to recall. "Notwithstanding," wrote Mr. Walters, "the numerous works that have been published on this subject, we have as yet but an imperfect knowledge of the age, history, and meaning of much that appears in collections of Oriental porcelain; and until some European residing in China, well versed in the subject and well acquainted with the Chinese language, has obtained access to the stores of native collectors, we shall be to a certain extent working in the dark."

The more deeply the subject was looked into the less prospect there seemed to be of a successful issue. The only translation that existed of the writings of a Chinese authority was that made in 1856 by M. Stanislas Julien, of the *Ching-tê-chên T'ao Lu*. This was for years the ultimate reference of students of Chinese ceramics, but, although M. Julien was a great scholar and eminent sinologue, it was of little value and in some essential matters misleading. The difficulty was with the Chinese text. Given a sentence or two in Chinese descriptive of a piece of porcelain, its shape, the quality of its paste, its color, or other of its attributes, and the sinologue who is learned only in the language *per se* may translate it with the profoundest erudition and yet not convey its real meaning; but if he have before him the actual piece which the Chinese author has

been describing, and if he have also a well-founded knowledge of Chinese porcelain, then his translation will be of a very different character and much more instructive. In such matters the Chinese author is perfectly intelligible only when the reader adequately understands the subject. If, for instance, the reader knew that the Chinese writer was discussing celadon, he would not, in translating, read blue for green, although the Chinese word used meant equally blue or green, according to the application made of it. The illustration is a radical one, but it indicates accurately a case in which a very learned sinologue befogged many patient students

It was while pursuing the matter with the best authorities abroad that Mr. Walters heard indirectly from Prof. A. W. Franks (now Sir Wollaston Franks), of the British Museum, of a translation of a Chinese work called the *T'ao Shuo*, which had been made by Dr. Stephen W. Bushell, of Peking. Dr. Bushell had already become well known as a sinologue, and especially for his unremitting industry in the direction of the ancient literature of porcelain. He had been for many years the medical officer of the British legation at Peking, and had devoted himself to the study of Chinese until he had attained among European scholars the reputation of an authority of the first rank. Prof. Franks was greatly interested in the *T'ao Shuo*, pointed out the importance that it possessed for students of Oriental ceramics, and expressed the hope that it would secure publication. Dr. Bushell's translation of it was accordingly secured for that purpose, and was found to be most instructive and interesting. It was proposed then to publish the translation together with other papers on the subject, including a new version from the Chinese text of the *Ching-tê-chên T'ao Lu*, already done into French by Julien. The whole would have made a considerable and a not unimportant addition to the stock of information relating to Chinese porcelain in the English language. When, however, a year or two later, Dr. Bushell visited the United States and entered upon a discussion of the question with Mr Walters, it was decided to revise the project and bring out the present work, which contains, so far as all modern knowledge of the subject goes, the best information that Chinese letters convey respecting the origin of porcelain and its history through successive ages.*

Mr. Walters laid the foundation of the present collection nearly forty years ago. As has been said, he was the first in this country to create a collection of Oriental ceramics. The ceramic store of the United States was never great. We have had a modest share of English pottery since our earlier days, but no accumulation of it. Of Oriental porcelain a very little found its way to Colonial families, and only a few traces of it remain. Our first President had a domestic service of Chinese manufacture, and it was very fine in its way; but it belonged strictly to the category of commercial porcelain familiar to the last century as East India china—that is, porcelain made for export from Chinese ports and fashioned for household use or conventional household decoration, and having no relation to the artistic product of the Chinaman's kilns. The remains of this set of china are preserved in the National Museum at Washington. Probably the most artistic of our early acquisitions of Chinese porcelain were the pieces of blue and white that New England ship captains brought back from their voyages to the North Pacific, and of which many interesting examples are still to be found in old New England homes. As far as any broader awakening of taste in the matter of Oriental porcelain is concerned it must be referred to the occasion of the Centennial Exhibition of 1876. Many people had long before acquired an acquaintance with the subject at the great European exhibitions and through the opportunities of foreign travel, but our first popular knowledge of it most undoubtedly dates from our exhibition at Philadelphia. Now there are numbers of collections in the United States, some of them of great extent and value. It can also be confidently said that nowhere else do collectors betray any keener intelligence, or, perhaps, an equal knowledge of the general subject; whereby it has been rightly observed by Chinese and Japanese connoisseurs that if one wants to study fine Oriental porcelain he must come to America.

* So far as the Chinese texts relating to processes of manufacture are concerned they are of slight and only incidental interest. They tell about the petuntse and the kaolin, about the composition of glazes and the management of kilns, but no European potter has ever added from them a scintilla to his knowledge. The Chinese potter's formula is not unlike the chemist's analysis of one of Nature's healing waters—it is complete; but in the one case it is indispensable that the application be made by a Chinaman, and in the other that the compounding be done by Nature herself.

The plates in color with which this work is illustrated were made by Louis Prang, of Boston. Several experimental plates were made abroad, and the work of every European house of importance was examined, before Mr. Prang was asked to make lithographs of three pieces of porcelain of different colors. His immediate success determined the question; and when, two years later, some twenty of the plates were shown to French lithographers in Paris, their criticism was that the impressions from the stone had been fortified by color applied with the brush. They could not believe that work of such excellence could be produced by simple lithography. This very satisfactory opinion has been since confirmed by many lithographers, and it is conceded that these plates represent the highest type of work that has been produced in that branch of art. The color of Oriental porcelain is more akin to the color of some brilliant mineral than to the familiar pigments of an artist's palette; and as truth of color was the first requirement, many and serious difficulties had to be overcome. Mr Prang, however, was equal to the task, and during the years that it was in progress at his house in Roxbury he devoted to it a degree of watchful care and untiring energy that were far from commercial in their inspiration.

WILLIAM M. LAFFAN.

May, 1896.

FIG. 2. Octagonal Lantern of K'ang-hsi egg-shell porcelain, decorated in colors The opposite side is illustrated in Plate XI

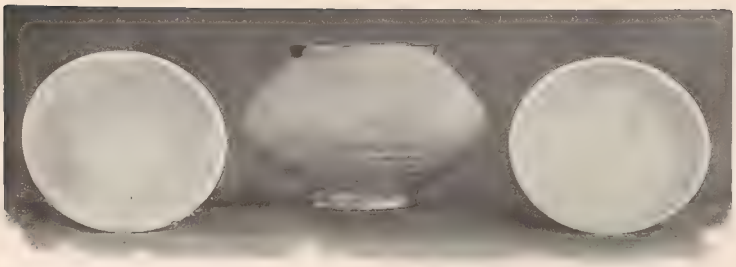


FIG. 3.—Small Conical Bowl of Yuan dynasty porcelain, with crackled glaze of ivory-white tint; Jar of archaic iron-gray stoneware with a crackled glaze of stone-gray celadon color, specimen of K'ang Yao of Yuan dynasty; Bowl of Yuan dynasty ware (Yuan Tz'ŭ), of reddish-gray body, with crackled purplish glaze, mottled with brown

ORIENTAL CERAMIC ART.

INTRODUCTION.

DURING a residence of twenty-five years at Peking, as physician to her Britannic Majesty's legation, the study of Chinese ceramics has been my chief distraction. I have obtained access, in the exercise of the duties of my profession, to several palaces and private houses, and have in this way had many opportunities of seeing the treasures of native collectors, which usually are so rigidly closed to foreigners. The Chinese themselves maintain a profound interest in the subject, especially from an antiquarian point of view, and the literature which relates to it is very extensive, ranging as it does over many centuries. The best special work is the *T'ao Shuo*, "A Description of Chinese Pottery," in six books, published in the year 1774, by Chu Yen. The learned author quotes many of the older writers, and describes all the varieties of the potter's skill that became celebrated before the close of the *Ming* dynasty in 1643. I translated this work into English, at the request of the late Mr. W. T. Walters, some years ago, so that I now have it before me for reference. For the older wares there is also the manuscript catalogue, illustrated by eighty-two water-color drawings, of Hsiang Yuan-p'ien, a celebrated collector of the latter half of the sixteenth century, which I brought before the notice of the Peking Oriental Society in 1886,* and which I hope some day to publish in full. The colored illustrations are fairly exact, and are indispensable for the proper comprehension of the text of Chinese writers on this subject, in the absence of actual specimens of the different kinds of porcelain described. The author of the *T'ao Shuo* is not so satisfactory as a guide to the porcelain of the reigning dynasty, of which he gives only a short *résumé* in his first book. For this we must turn to the *Ching-tê-chên T'ao Lu*, the well-known memoirs on the productions of Ching-tê-chên, published in 1815, which were partially translated into French by Stanislas Julien in 1856,† and which have

FIG. 4.—Square Bottle, one of a pair, of the K'ang-hsi Period, with an intense coral-red iridescent ground surrounding reserves painted in colors, Louis XVI mounts

* *Chinese Porcelain before the Present Dynasty*, by S. W. Bushell, M. D.; extract from the Journal of the Peking Oriental Society, 1886.

† *Histoire et Fabrication de la Porcelaine chinoise*, par M. Stanislas Julien, Paris, 1856.

been the main source of information for all European writers. The translator seems, however, to have had little if any practical acquaintance with Chinese porcelain, and he had, moreover, no native expert at hand to refer to in case of difficulty, so that his rendering of technical points is often erroneous. It is always safer to turn to the original, which is happily no longer rare, as the book has been lately republished in China. Ching-tê-chên, which has been for centuries the seat of the imperial manufactory of porcelain, occupies a place in China like to that which Sèvres does in France or Meissen in Germany. It is, indeed, in the present day the sole source of artistic porcelain in the Chinese Empire. The regulations and detailed accounts of the imperial works are to be found in the different official statistical descriptions of the province of Kiangsi, of the prefecture of Jao-chou-fu, and of the district of Fou-liang, in which the manufactory is situated. But, unfortunately, these books, which at irregular intervals are issued and republished in a revised form by the authorities, are very difficult to procure, even in China. The most complete account is contained in the *Fou-liang Hsien Chih*, the "History of the Walled City of Fou-liang," and I am most grateful to the director of the Bibliothèque Nationale in Paris for his generous loan of this rare work, the eighth book of which includes a long memoir entitled *T'ao Chêng*, or "Porcelain Administration." This edition was published by a commission presided over by Ho Hsi-ling, a member of the Hanlin College and of the National Historiographers' Office, whose preface is dated the third year of *Tao-kuang* (1823), although the list of officials in the book is continued up to the twelfth year of the emperor (1832). The first edition, which was published in the period *Hsien-shun* during the *Sung* dynasty, in the year 1270, was burned. The present edition gives twenty-one old prefaces, which are all printed in full, and the first of these is dated 1325. The fifteenth, by T'ang Ying, the most celebrated of the superintendents of the imperial manufactory at Ching-tê-chên, is dated the fifth year of *Ch'ien-lung* (1740). The entire series of these official statistical works, were it possible to obtain it complete, would furnish the most authentic of accounts, in chronological sequence, of the imperial manufacture of porcelain.

Fig. 5.—Sang-de-Bœuf Vase of the K'ang-hsi period (Lang Yao), with characteristic mottling and streaks of brilliant color; old European mounts.

Since my return to Peking last year I have succeeded in acquiring a recent edition of the *Chiang-hsi T'ung Chih*, the "General History of the Province of Kiangsi," published in the seventh year of the reigning Emperor *Kuang-hsü*, by an imperial commission presided over by the famous Tsêng-Kuo-fan. It is bound in native fashion in one hundred and twenty volumes, and contains one hundred and eighty books, of which the ninety-third gives the *T'ao-Chêng*, or "Porcelain Administration," of Ching-tê-chên, brought up to date

Fig. 6. K'ang-hsi Ovoid Vase of brownish-red monochrome, one of a pair, mounted in silver as bowls with covers

I am indebted to M. Garnier, the talented director of the museum at Sèvres, for the opportunity to consult a report written by my lamented friend, M. Scherzer, who visited Ching-tê-chên in 1883, at which time he was French consul at the river port of Hankow. It is curious to

PLATE I

LANG YAO BEAKER

BEAKER-SHAPED VASE (Hua Ku), *16½ inches high, enameled with the crackled glaze of the* sang de-bœuf *mottled tints of the celebrated* Lang Yao. *It exhibits the rich, full tones of the copper red, deepening almost to black upon the shoulder of the vase The interior is coated with the same rich red glaze. The lip is defined by a prominent line of white, and the foot by a rounded rim of purest white, projecting beyond the "biscuit" edge below*

The base is invested with an apple-green enamel, mottled with clouds of typical "ox-blood" color

Period K'ang-hsi (*1662–1722*)

information for all European writers. The [illegible] practical acquaintance with Chinese pottery [illegible] so that his [illegible] in case of difficulty so that his [illegible]

the [illegible] each [illegible]

the seat of the imperial manufactory [illegible] Jan occupies a place in China [illegible] which Sèvres does in France or Meissen in Germany. It consisted, in the [illegible] the sole centres of ceramic production [illegible] Empire. The [illegible] of the imperial works are [illegible]

Kangsi [illegible] of Kienlung [illegible] and. But, [illegible] these [illegible] all the intervals are [illegible] and repudiated [illegible] by the connoisseurs, are very difficult to even in China. The most complete account [illegible] named in the *Tao-lang Hsien Chih*, the [illegible] Tao Wade Collection [illegible] and [illegible] to the [illegible] of the [illegible] collection. [illegible] for his generous loan of this rare work [illegible] of which includes a long [illegible] *ching*, or 'Porcelain Annals' [illegible] edition was published by a committee [illegible] by Hsu Hsi-ling, a [illegible] Hanlin [illegible] of the Nanking [illegible] [illegible] is

[illegible] details in the book is contained up to the [illegible] which was published in the [illegible] *Hsu* [illegible] was burned. The present edition was [illegible] printed in [illegible] and the first of the [illegible] about 325. [illegible] Among the most [illegible] of the imperial [illegible] the 9th year of *Chien-lung* [illegible] 1764. The [illegible] of the imperial factories works were [illegible] the [illegible] and the [illegible] of [illegible] experience [illegible] imperial manufactory [illegible] in [illegible] to Paris [illegible] last year [illegible] of the *Chinesische Porzellan* [illegible] the Prince of Kangsi [illegible] the [illegible] *Kang-hsi* by an [illegible] Kang-hsi-tan. It is [illegible] and contains [illegible] the *Tao-lu* [illegible] up to date

compare this recent report with the two valuable letters of the old Jesuit missionary Père d'Entrecolles, written from the same place in 1712 and 1722, toward the close of the long reign of the Emperor *K'ang-hsi*, the culminating period of ceramic art in China.* The worthy Father collected his information from his converts among the artists and workmen, and his letters are all the more valuable in that we have so little from native writers during this reign.

Fig. 7.—Large Celadon Vase of Ming Period, with relief decoration, European metal mounts.

From the foregoing some idea may be gained of the material which is available to the student who undertakes to present a general account of Oriental ceramic art. To illustrate such a work there could be no better opportunity than that which is afforded by the W. T. Walters collection. Such is the object which it has been sought here to attain. The illustrations and text have had to be arranged independently, most of the colored plates having been completed beforehand. The text-cuts will be inserted, as far as possible, in appropriate places, and there will be a descriptive list of the figures included later on, which it is hoped will remedy the disjunction which the issue of the book in parts has rendered unavoidable. For text-cuts of the first section a selection has been made from the series of objects of Chinese porcelain mounted in metal, in which the collection is so very rich. The mountings are generally in gilded bronze of French workmanship, dating for the most part from the 18th century. Some of them by the famous Gouthière are of the highest artistic merit, and indicate the vivid appreciation of Chinese colors for the decoration of the luxurious interiors of the time of Louis XV and Louis XVI. It is difficult, indeed, to imagine anything more effective than the soft changing tints of the turquoise glaze of the vases in Figs. 1 and 20, and of the bowl (Fig. 40), when exhibited in such perfect contrast with the gilded material of their graceful framework. The same may be said of the lovely openwork mounting in gold, fashioned to strengthen the etched turquoise vase of Fig. 8, and of the filigree mounts of the beautifully decorated *K'ang-hsi* vases exhibited in Figs. 11 and 30, lovingly executed and signed by the modern jeweler, Boucheron of Paris. Mountings of Persian and Japanese workmanship will follow in other sections. Some of these mounts are interesting as aids in determining the age of the piece, like the Elizabethan silver-gilt mounting with the hall mark of 1585 of the blue and white Chinese Jug, No. 7,915, in the South Kensington Museum, and the blue and white pieces which are said to have been at Burghley House in the possession of the Cecil family since the days of Queen Elizabeth.

Fig. 8.—Chia-ch'ng Vase with delicately etched designs under a minutely crackled turquoise glaze of soft tone; French mounting in gold.

The Walters collection is remarkable for its single color or monochrome examples, and comprises many choice specimens of brilliant beauty in this attractive branch of art, in which the Oriental potter stands unrivaled. There is room for much difference of opinion on the question of the comparative merits of monochrome glazes and of painted decoration in enamel colors upon porcelain. With the Chinese collector, as with the European or American amateur, it is a matter of taste, and the preference appears to be equally divided.

* *Lettres édifiantes et curieuses*, XVIII, pp. 224–296; XX, pp. 173–203, Paris, 1781

The earliest acquaintance of European collectors with the porcelain of China was confined to monochrome examples, including, of course, blue and white. Of the five-color pieces of the *Ming* period it is difficult to find any trace in the early European collections; and, indeed, it appears that it is only within recent years that such pieces have left China. M. Vogt, the director of the porcelain manufactory at Sèvres, the most recent writer on the subject and a thoroughly competent judge, writes (pages 22, 23): "The form commands the decoration; the Chinese have wisely preferred simple, absolutely ceramic forms, of which their vase (*potiche*) is the essential type. In this shape, fashioned in one operation, the surface is unbroken from the base to the mouth; it is in reality a cylinder with flowing depressions. For the decoration of Chinese vases, whatever may be the merit resulting from the fantastic art of the composition or from the harmony of the colors, we prefer, for our part, not the decorated vases, but the pieces which have the ground left as they come from the kiln, the beauty of the enamel being the dominant quality (*la qualité maîtresse*) in ceramics. The more beautiful the enamel, the more opposed it is to decoration; no color, no gilding, could resist the vibrating force of absorption of the *flambés* called *lo-kan*, mule's liver; *ma-fei*, horse's lung—mixtures of red, blue, violet, and yellowish-green running over the porcelain like a stream of lava, so much chopped-up blood, lungs, and liver, as it were, melted into enamels; any addition would spoil the softer colors, such as the tea-dust glaze, or the iron-rust of the Chinese." *

Fig. 9.—K'ang-hsi Leaf-shaped Fruit Dish, one of a pair, of finely crackled apple-green ground, with sprays of flowers and fruit in open-work relief inside touched with colors, European stands

Mr. Walters wrote, in the introduction to his early catalogue,† "Our interest and effort have been more in the direction of securing characteristic examples of the beautiful, either in form, color, or material, than of the merely curious." This aim has, in truth, been fully realized; for what can be imagined more beautiful, in all these three respects, than the famous peach-bloom vases, which he was one of the first to appreciate, outside China, excelling as they do in purity of form, in perfect finish of material, and in a diversified play of color, whereby they have been so aptly likened to the warm and varied hues of the skin of a peach‡ ripening in the sun? They mark the culminating point of Chinese ceramic art. The contemporary vases of similar form of pure white, of the sea-green tint called celadon, or of the pale gray-blue known by the French as *clair de lune*, after its Chinese name of *yueh pai*, are almost as attractive. The crimson and pink monochrome glazes of the succeeding period, derived from gold, are less pure, but have the softness of the muffle stove in which they are developed—a quality which they share with another famous color, the coral red, which is derived from peroxide of iron. The older colors, which attest the pre-eminence of the Chinese potter, include a camellia-leaf green of deepest iridescent sheen, sapphire blue, and powder-blue, apple-green and citron-yellow, a finely crackled turquoise glaze of purest tint, and, last but not least, the celebrated *Lang yao*, or *sang de bœuf*, a broadly crackled glaze imbued with red of marvelous depth, the despair of modern imitators. This is a short list of some of the successes of the Oriental decorator in the line of single colors. Working as he does with impure materials, with the chemical composition of which he is totally unfamiliar, his chief successes are often due

* *La Porcelaine*, par Georges Vogt, Directeur des Travaux Techniques de la Manufacture Nationale de Sèvres, Paris, 1894.

† *Oriental Collection of W. T. Walters*, Baltimore, 1884

‡ "Peach-bloom" is a better name in English for this charming glaze than "peach-blow," because the latter is only applicable to the flower, while the former corresponds to the *peau de pêche*, the term adopted by French ceramists. Neither of the two is Chinese; they generally call it *Chiang-tou Hung*, from its resemblance to the variegated beans of the *Dolichus sinensis* (*Chiang-tou*), which are pink spotted with brown; some call it *P'ing-kuo Hung*, "apple-red." The green mottling which so often accompanies it is termed *P'ing-kuo Ch'ing*, or "apple-green."

to pure hazard. Many other colors will be described later, as well as the decoration of the painted pieces, on which the artist works with the same palette.

According to a Chinese adage, "Knowledge comes from seeing much," and I would like to refer the student to some of the collections available for the study of the subject of Oriental ceramics, and at the same time seize the opportunity of tendering my grateful thanks to the owners of the private collections in the United States which I have had the opportunity of seeing, and from which I have learned not a little. There seems to be a widespread enthusiasm in America for the beauties of Oriental art, and the beautiful objects illustrated in this book have doubtless, by their exhibition in the galleries at Baltimore, helped in no small measure to form a growing taste for the rare and beautiful. There are, so far, no national collections in America, but there are objects of interest in the private collections of Mr. Charles A. Dana, Mr. James A. Garland, and Mr. W. M. Laffan, and in the Avery collection in the Metropolitan Museum at New York, and in the Hippisley collection on loan at the Smithsonian Institution at Washington, of which a catalogue,* rich in Chinese lore, has been published by my friend Mr. Hippisley, who is a sinologue of foremost rank. Among the European collections of most easy access are the Franks collection in the British Museum; the Salting collection, which includes so many

FIG. 10. Gourd-shaped Vase, one of a pair of gray crackle of the K'ang-hsi Period, with European mounts.

FIG. 11. Vase of K'ang-hsi Period, decorated in brilliant enamel colors, gilded mounts in Oriental style, signed "Boucheron," Paris.

FIG. 12. Snuff Bottle with Po-Ku emblems in painted relief on a fret background.

magnificent pieces, in the loan exhibition at the South Kensington Museum; and the Grandidier collection at Paris. Sir Wollaston Franks, who has presented his treasures to the British Museum, is *facile princeps* among European authorities, and the author of a well-known handbook.† M. Grandidier, a critical as well as an enthusiastic admirer of Chinese porcelain, and the compiler of a fine book ‡ illustrated by forty-two heliogravures, has recently presented his collection to the republic, and it is already worthily installed in one of the galleries of the Louvre.

The Sèvres Museum contains an Oriental department of considerable value. The museums of Amsterdam and The Hague display a selection of the porcelain brought over in such quantities by the Dutch East India Company in the sixteenth and seventeenth centuries. The Dresden Oriental collection is probably the most ancient in Europe, having been chiefly brought together, according to its former director, Dr. Graesse,^ by Augustus the Strong, King of Poland and Elector of Saxony, between the years 1694 1705. This is the palmy period of the reign of the Chinese Emperor *K'ang-hsi* (1662–1722), to which time most if not all of the more important Chinese pieces in this large collection must be referred. This collection is also remarkable for its series of old Japan jars and beakers decorated with polychrome enamels. It was stored

* *Catalogue of the Hippisley Collection of Chinese Porcelains*, by A. E. Hippisley. Report of National Museum, 1888, Washington, D. C.

† *Catalogue of a Collection of Oriental Porcelain and Pottery*, by A. W. Franks, F. R. S., F. S. A., second edition, London, 1878

‡ *La Céramique chinoise*, par E. Grandidier. Paris, 1894.

^ *Die K. Porzellan und Gefass-Sammlung zu Dresden*, von Hofrath Dr. J. G. Th. Graesse, Dresden, 1873.

away for many years in the vaults of the Japanese palace, but is now fully exhibited in the Johanneum on the opposite side of the river.

The question of celadon is one of the most interesting of ceramic problems, and its solution has thrown a flood of light on the intercourse between distant nations in early mediæval times.* Celadon, as is well known, is the name applied to a peculiar kind of porcelain of sea-green tint, which is found distributed throughout southern and western Asia, along the eastern and northern coasts of

Fig. 13. Celadon Jar of the Ch'ien-lung Period, with archaic designs worked in slight relief under the glaze. European mounts, parcel gilt and inlaid with enamels.

Fig. 14. Blue and White Vase, one of a pair, of K'ang-hsi Period, with European mounting.

Fig. 15.—Monochrome Vase, one of a pair, of soufflé copper-red (Nien Yao), mounted in metal as ewers.

Africa, and in the adjoining islands, from Ceram and the Key Island on the east to Madagascar and Zanzibar on the west, as well as in Japan and China. A quantity has been dug up in recent times in Cairo, and Persia is a never-failing source of the thick, round dishes with fluted borders, foliated rims, and tooled decoration under the glaze, which Mohammedans value so

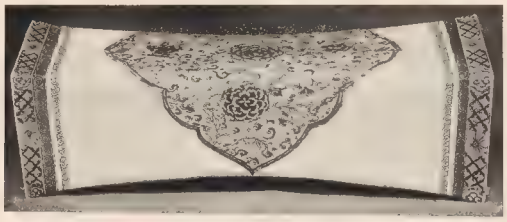


Fig. 16.—A Pillow; fine five-colored decoration, with diapered bands. Period of K'ang-hsi.

highly because they are supposed to change color at the contact of poisoned food. The Arabs called them *martabâni*, a name derived from Martabân, one of the states of ancient Siam, the modern Maulmain; and one of their encyclopædists, writing early in the seventeenth century, declared that "the precious magnificent celadon dishes and other vessels seen in his time were

* *Ancient Porcelain: A Study in Chinese Mediæval Industry and Trade*, by F. Hirth, Ph D., 1888.

PLATE II

PLUM-BLOSSOM JAR

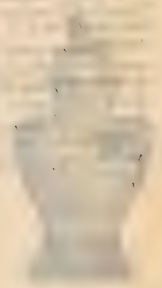
PLUM-BLOSSOM JAR
Me Hua K'ang-hsi

Its form, with a bell shaped cover, decorated in brilliant cobalt blue of the K'ang-hsi Period (A. D. 1662–1722), with blossoming branches and twigs of the floral emblem of the New Year. The branches spread alternately upward and downward on the four sides of the jar, so as to display their white blossoms and buds, reserved upon a mottled background of pellucid blue, which is covered with a reticulation of darker blue lines to represent cracking ice, a symbol of the coming spring. The rim is ornamented in a castellated border; a plain band of white defines the edge of the overlapping cover.

The outer surface of the lip surrounding the mouth is unglazed, showing the fine white "biscuit," and its inner side is only partially glazed—one of the "points" of the best "hawthorn jars" of this period.

The Chinese offer presents of fragrant tea and preserved fruits at the New Year in jars of this kind, and the plum is the floral emblem of the season.

the Japanese pa[illegible] but is [illegible] opposite side of the river [illegible] of the [illegible] of [illegible] [illegible] is well [illegible] out [illegible]



[illegible] Asia and in the adjacent islands, from Ceram and the Key Island on the east to M[illegible] Zanzibar on the west, as well as in Japan and China. A specimen has been de[illegible] from Cairo and Persia is a next-to-nothing, source of the [illegible] and tooled decoration under the glaz[illegible]

[illegible]

[illegible] color at the [illegible]

manufactured at Martabân." Starting from this, Prof. Karabacek, of Vienna, has lately tried to prove that this old celadon was not Chinese. Others, like Jacquemart, had previously ascribed it to Persia or to Egypt, arguing principally from the difficulty of transporting such large quantities by caravan traffic across Asia. But this difficulty vanishes now that we know from Mohammedan as well as Chinese sources of the long sea voyages undertaken by the Chinese in early times.

Arabian writers speak of fleets of large Chinese junks in the Persian Gulf as early as the ninth century, and their route may be followed in the official annals of the *T'ang* dynasty. Chinese authors of the *Sung* dynasty describe how their ships travelled along the coast of Africa as far south as Zanzibar, which they call Tsang-pa, and copper "cash" of the period have lately been dug up there mixed with fragments of celadon vessels. They carried *ch'ing t'zu*, "green, or celadon, porcelain," and brought back *wu ming yi*, "cobalt mineral." In the next dynasty, when the Mongols ruled Bagdad as well as Peking, the traffic by sea was still more constant. Marco Polo travelled homeward in the suite of a Mongolian princess, and described the route from Zayton to Hormuz; and Ibn Batista, who came to China soon afterward, also alludes to the trade in Chinese porcelain. In the *Ming* dynasty, which succeeded, the ambitious Emperor *Yung-lo* dispatched the fighting eunuch, Admiral Chêng Ho, who carried Chinese arms into Ceylon, and who was again sent on a more peaceful mission by the next emperor, *Hsüan-te*, in the year 1430, to the south coast of Arabia, to the port of Magadoxo in Africa, and to Jiddah, the seaport of Mecca in the Red Sea, to which he carried celadon porcelain, as well as musk, silk, camphor, and copper "cash." This was the time that *Su-ma-li* blue was brought to China. Cobalt had long previously been employed in Persia in the decoration of tiles and other objects of faience. After the appearance of the Portuguese ships in their seas Chinese junks were no more seen, but celadon porcelain was left behind in all the coasts they visited, and there seems little reason to doubt its exclusively Chinese origin.

FIG. 27. Blue and White Saucer Dish of the K'ang-hsi Period, decorated with conventional scrolls of lotus design.

FIG. 18.—Eggshell Wine Cup of the K'ang-hs. Period, enameled white, with a delicate scroll in blue round the foot; Eggshell Wine Cup, one of a pair, of the Wan-li Period, with the decoration molded in relief inside under the white glaze.

CHAPTER I.

ORIGIN OF PORCELAIN.

PORCELAIN was invented in China. The exact date of the invention, however, is wrapped in mystery; it is, in fact, hardly likely that it will ever be definitely settled, as it must have been by a gradual progress in the selection of materials, and in the perfection of processes of manufacture, that porcelain was at last evolved from ordinary pottery. For the creation of a scientific classification of ceramic products we are indebted to M. Brongniart,* and it will be well first to define the distinctive characteristics of porcelain. Porcelain ought to have a white, translucent, hard paste, not to be scratched by steel, homogeneous, resonant, completely vitrified, and exhibiting, when broken, a conchoidal fracture of fine grain and brilliant aspect. These qualities, inherent in porcelain, make it impermeable to water, and enable it to resist the action of frost even when uncoated with glaze. These characteristics of the paste, especially the translucence and vitrification, define porcelain very well. If either of these two qualities be wanting, we have before us another kind of pottery; if the paste possess all the other properties, with the exception of translucence, it is a stoneware; if vitrified, it belongs to the category of terra cottas or of faïence.

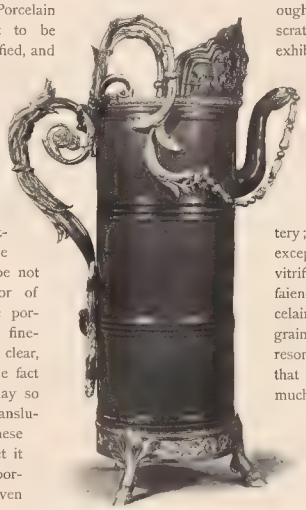


FIG. 19.—Large Ewer, for iced syrup, enamelled with a finely crackled purple glaze of aubergine tint, K'ang-hsi Period, Louis XVI mounts.

The Chinese define porcelain, which they call 瓷 (*tz'ŭ*), as a hard, compact, fine-grained pottery 陶 (*t'ao*), and distinguish it by the clear, resonant note which it gives out on percussion, and by the fact that it can not be scratched by a knife. They do not lay so much stress on the whiteness of the paste, nor on its translucency, so that some of the pieces may fail in these two points, when the fabric is coarse; and yet it would be difficult to separate them from the porcelain class. The paste of the ordinary ware, even at Ching-tê-chên, is composed of more heterogeneous materials than that fabricated in European factories, and may even be reduced in some cases to a mere layer of true porcelain earths plastered over a substratum of yellowish gray clay. The Chinese separate, on the other hand, dark-colored stonewares, like the reddish-yellow ware made at Yi-hsing, in the province of Kiangnan, known to us by the Portuguese name of *boccaro*, or the brown stoneware produced at Yang-chiang, in the southern part of

* *Traité des Arts Céramiques*, par Alexandre Brongniart, two volumes, 8vo, with Atlas, Paris, 1844.

PLATE III

PEACH BLOOM VASE

FLOWER VASE (Hua p'ing) [illegible] with the [illegible] [illegible] [illegible] with the [illegible] of the [illegible] of the [illegible] [illegible] [illegible] [illegible] [illegible] in the [illegible]

The [illegible] [illegible] blue [illegible] three [illegible] [illegible] "Made in the reign of K'ang hsi (1662-1722), of the great Ch'ing Dynasty."

the province of Kwang-tung, which is coated with colored enamels, and is often put in European collections among the monochrome porcelains.

The Chinese word for pottery in its widest sense is *t'ao*, which includes all ceramic products, from common earthenware to porcelain. Like many of the great nations of antiquity, they claim for themselves the invention of the potter's wheel. M. Brongniart is inclined to admit their claim, and even attempts to trace the route by which it may have reached Egypt, through Scythia and Bactria; but such speculations seem too hazardous. It was certainly known to the Egyptians at a very early period, probably not later than twenty-five hundred years before our era. Scenes depicted at Beni Hassan and at Thebes show us the Egyptian potters at work, and figure the simple wheel, consisting of a flat disk or hexagonal table, placed on a stand, which appears to have been turned with the left hand while the vase was shaped with the right.* The Chinese claims go back to about the same period, as they attribute the invention of the potter's wheel to the director of pottery attached to the court of the fabulous Emperor *Huang Ti*, to whose reign they carry back their cyclical system of chronology, starting from a date corresponding to B. C. 2637 The Emperor *Shun*, whose reign is placed in B. C. 2255–2206, is generally credited with the first improvements in the art of welding clay. Ssŭ-ma Ch'ien, the Herodotus of China, the compiler of the *Shih Chi*, the first of the dynastic histories, says in his biography of *Shun*, that before he came to the throne he made pottery at Ho-pin. This name, by the way, furnishes an explanation for a Japanese seal, figured in the *Franks Catalogue* (Plate XV, Fig. 191), which reads in Chinese *Ho-pin chih liu*, or Offshoot of Ho-pin, a title taken from old Chinese lore to be bestowed on a favorite potter by one of the Japanese feudal princes. Père d'Entrecolles describes the immense value a Chinaman attaches to any pieces of pottery he can attribute to the reigns of *Yao* and *Shun*. Tradition says that *Yao* adored simplicity, and had his sacrificial vessels fashioned of plain yellow earthenware, and that *Shun* was the first to have them glazed, and the credulous collector classifies his prehistoric pieces accordingly.

Fig. 20.—Turquoise Vase with dragon in relief, in magnificent bronze mounting of Louis XVI work

Fig. 21. Dark "Iron-rust" Glaze flecked with metallic descent spots, European mounts.

Coming to more historical times, the period of the *Chou* dynasty (B. C. 1122–249), the third of the Three Ancient Dynasties, its founder, *Wu Wang*, is recorded to have sought out a lineal descendant of the Emperor *Shun*, on account especially of his hereditary skill in the manufacture of pottery, to have given him his eldest daughter in marriage, and to have appointed him feudal ruler of the state of Ch'ên (now Ch'ên-chou Fu, in the province of Honan), to keep up there the ancestral worship of his accomplished ancestor. This noble is supposed to have been the first director of pottery under the new dynasty, an official often alluded to in the *Ceremonial Classic* and in other ancient records of the period.

The *Chou Ritual* has been preserved among the classical books, and consists of an elabo-

* *History of Ancient Pottery*, by S. Birch, London, 1858

Fig. 22.—K'ang-hsi Vase of pale cobalt blue (T'ien Ch'ing), with Louis XVI mounts.

rate detail of the various officers, with their respective duties. It has been translated into French.* The officers were classed then, as now, under six boards. But when the book was edited in the first century B. C. by Liu Hin, the sixth section, which was that of the Board of Works, was found to be wanting. To supply the deficiency he incorporated the *K'ao kung chi*, an artificer's manual of the same period. This includes a short section on pottery, which gives the names and measurements of several kinds of cooking vessels, sacrificial vases, and dishes, in the fabrication of which the different processes of fashioning upon the wheel and of molding are clearly distinguished. The vessels are described as having been made by two classes of workmen, called respectively *t'ao-jên*, "potters," and *fang-jên*, "molders."

But few specimens of pottery that can be certainly referred to the Three Ancient Dynasties have survived to the present day, although ritual vessels and other antiques of bronze are to be seen in native collections by thousands. These last often have inscriptions upon them, beginning perhaps with the number of the month, the waxing or waning period of the moon, the day of the month and its cyclical number; rarely is the year of the reigning sovereign or feudal suzerain prefixed; never his name, as far as I know. It was during the *Han* dynasty, which reigned from B. C. 202 to A. D. 220, that the system of dividing the reigns into periods of years with honorific titles (*nien hao*) was inaugurated in B. C. 163. This provided for the first time a convenient means of dating vases and other objects.

Bricks and tiles are among the most useful of ceramic products. They may even rank as historical monuments when inscribed. The Chinese antiquary collects them in chronological series to show the changes in the style of the written character, or puts one upon his writing-table for daily use, excavated into the

Fig. 23.—Snuff Bottle of red "boccaro" ware (Yi-hsing), with landscape in white slip painted in colors.

Fig. 24.—Bowl, one of a pair, of the K'ang-hsi Period, enamelled "sur biscuit," with a finely crackled aubergine-purple glaze, European mounts.

Fig. 25.—White Snuff Bottle with a pierced casing carved with nine lions and tasselled balls.

shape of an ink pallet. They were first molded, with the date inscribed on one side, during the *Han* dynasty. Some of the pottery of the period is also inscribed. There is, for instance, a bottle-shaped vase of dark reddish stoneware in the Dana Collection, in New York, molded in the shape of a bronze ritual vessel of the time, enameled with a deep-green iridescent glaze,

* *Le Tcheou, li, ou Rites des Tcheou*, traduit du Chinois par E. Biot, Paris, 1851.

much exfoliated, which is engraved on the surface with a date corresponding to B. C. 133, the second year of the period *Yuan-kuang*. A similar vase in the British Museum, although it has no inscription upon it, evidently dates from about the same time, and specimens of this kind are not uncommon in Chinese collections. The vase illustrated in Fig. 49 is a good example of this class, an ancient stoneware of brownish-red paste, invested with a thin but lustrous glaze of camellia-leaf green, which came from the collection of Chang Yin-huan, formerly Chinese minister at Washington, as a relic of the *Han* dynasty.

There is no word, however, of porcelain so far in Chinese books, and we have to do only with an opaque stoneware, invested with colored glazes. It remained for European writers to ascribe the existence of porcelain to so remote a period, as in the case of the little medicine bottles dug up out of Egyptian tombs that had not, it was supposed, been disturbed before, and which were consequently attributed to the eighteenth century B. C. Their pretensions to such an antiquity have been so abundantly disproved that it is hardly necessary to refer to them here. They must have been fraudulently provided and surreptitiously placed in these tombs by the Arab workmen, who were rewarded whenever any antique was discovered

Other authorities consider the murrhine vases of the ancients, which were described as "cooked in Parthian fires," and which were so highly valued that the Emperor Nero gave the

FIG. 26 Crackled Green Celadon Vase of the K'ang-hsi Period, with reserved bands of iron-gray color, elaborate European mounting.

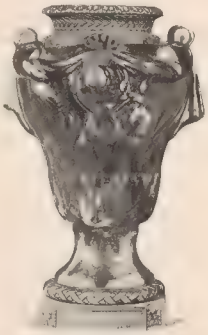


FIG. 27.—Vase of European form mottled with a richly variegated transmutation glaze of the Ch'ien-lung Period, European mounts

FIG. 28.—Vase of soufflé copper-red of the Yung-chêng Period (Nien Yao), mounted in metal as a small cistern

equivalent of a quarter of a million dollars for one, to have been made of Chinese porcelain. It is far more probable, as has been suggested by Mr. Nesbitt in his notes on the history of glass-making, that these murrhine vases were made of agates and other hard stones, the colors of which had been modified in the East by heating and staining; and that the false murrhines were glass bowls imitating hard stones, but with various strange tints not to be found in natural stones.

With regard to the origin of porcelain in China, the Chinese themselves confess that previous to the commencement of the *T'ang* dynasty, in A. D. 618, there are no criteria for forming an opinion. The names of some score of different sacrificial vases, drinking vessels, and other objects may be collected from books, but nothing is said about their structure or place of production. It was reserved for a Western scholar to carry back the invention to the *Han* dynasty, and to date it precisely as between B. C. 185 and A. D. 87. These dates, adopted by M. Julien in his preface (*loc. cit.*, p. XX), have been generally followed by writers on the subject, as derived from Chinese records, although based, as we shall show, on fallacious grounds. They are deduced from a short note in the appendix to the memoir on the administration of porcelain in

the annals of Fou-liang (*Fou-liang Hsien Chih*, book viii, folio 44), which reads, "The ceramic manufacture of Hsin-p'ing according to local tradition, was founded in the time of the *Han* dynasty, and was probably of strong, heavy, and roughly finished material, moulded and fashioned after methods handed down from ancient times."

Commenting on this passage M. Julien writes: "Sous la première dynastie des *Han*, *Sin-p'ing* était un *hien* [district] qui faisait partie du royaume de *Hoai-yang*, fondé en l'an 185 avant J. C., par l'empereur *Kao-ti* des *Han* occidentaux. Ce royaume fut appelé *Tch'in koue*, dans la deuxième année de la période *Tchang-ho* (l'an 88 après J. C.) du règne des *Han* orientaux. Or, comme la porcelaine parut pour la première fois sous les *Han*, dans le pays de *Sin-p'ing*

Fig. 29.—Square Bottle, one of a pair, of K'ang hsi Period; powdered blue ground painted in gold with flowers and birds, European mounts.

Fig. 30.—Artistically decorated Vase of the same period and style as Fig. 11, and with similar mounting

Fig. 31. Bowl, one of a pair, of Ch'ien lung turquoise crackle, mounted upon pedestals of German porcelain.

(aujourd'hui *Hoai-ning-hien*, département de *Tch'in-tcheou-fou*, dans le *Honan*), qui a pu appartenir aussi bien au royaume de *Hoai-yang* qu'a celui de *Tch'in*, il s'ensuit qu'on peut en placer l'invention entre les années 185 avant et 87 après, J. C."

The Chinese names of the geographical dictionaries from which these facts are taken are given in footnotes, but all the trouble of reference would have been saved had M. Julien known that Hsin-p'ing was the original name of Fou-liang Hsien. It is recorded in the geographical section of the official annals of the *T'ang* dynasty (*T'ang Shu*, book lx, folio 25) that this walled city was founded under the name of Hsin-p'ing, in the fourth year of the period *Wu-tê* (A. D. 621), with jurisdiction over a tract which formed part of the old district of Po-yang; that it was re-established in the fourth year of *K'ai-yuan* (716), under the new name of Hsin-ch'ang; and that its name was finally changed to Fou-liang (which it has kept to the present day) in the first year of the period *T'ien-pao* (742).

In another part of his book (p. 88), in reference to porcelain made at Hsin-p'ing by Ho Chung-ch'u, in the year 621, for the use of the emperor, Julien strangely identifies this with another Hsin-p'ing, corresponding to the modern Pin-chou, a department in the prefecture of Si-ngan, the capital of the province of Shensi, a city which certainly had this name during the Eastern *Han* dynasty (25–220), but never since, so that this identification involves another anachronism of several centuries. The name signifies "Newly Pacified," and a number of cities seem to have borne it in turn for a brief period.

Hsin-p'ing occurs constantly in different pages of the annals quoted above as the old name of Fou-liang, and it is, besides, referred to more than once in the last three books of the *Ching-tê-chên T'ao Lu*, which are omitted in Julien's translation. An extract, for example, is quoted in book viii, folio 2, from the biography of Chu Sui, styled Yu-hêng, an official under the *T'ang* dynasty, who was superintendent at Hsin-p'ing, when, in the first year of the period *Ching-lung* (A. D. 707), an imperial decree was received by the Governor of Hung-chou, ordering him to sup-

PLATE IV

K'ANG-HSI DARK GREEN LINE

VASE (P'ang) 10½ inches high, with solid spreading foot and tapering above to a slender tubular neck, enameled with a monochrome glaze of darkest green color, the gros vert *of the French, the* tu lü *of Chinese ceramists. This intense ground color is mottled with clouds of varying shade. The texture of the glaze is "bubbly," and the surface is pitted at places, especially round the base, where it has collected in superfluous drops which have been ground down on the lathe after the piece had been fired.*

The base is coated underneath with the pure white enamel distinctive of the K'ang-hsi *Period (1662–1722), and this peculiarly strong green occupies a foremost rank among the ceramic productions of this unrivaled reign.*

ply with all speed a number of sacrificial utensils for the imperial tombs. Chu Sui is described as having pushed on the work so energetically that they were all sent before the end of the year. Hung-chou is the old name of the modern Nan-ch'ang Fu, the chief city of the province of Kiangsi, and Jao-chou, within the bounds of which lies Fou-liang Hsien, is stated in the Annals of the *T'ang* dynasty to have been actually at that time under the jurisdiction of the Governor of Hung-chou.

It seems to me certain that Hsin-p'ing in all these quotations must refer to the same place, which is recorded to have furnished a supply for the imperial court, as early as the seventh century, to be sent to the capital in the northern province of Shensi, and which has been the seat of the imperial potteries since the year 1004, in which Ching-tê-chên was founded, down to the present day. It follows, necessarily, that we must give up the *Han* dynasty as furnishing a certain date for the invention of porcelain. This clears the ground for further research. We know that the word *t'zŭ*, which means porcelain in the present day, first came into use during the *Han* dynasty, and Mr. Hippisley (*loc. cit.*, p. 393) takes this coining of a new word to designate the productions of that age to be a strong argument in favor of the early date. Others, more skeptical, before reaching any decision, ask to be shown actual specimens of translucent body that can be certainly referred to the period.

Fig. 32. Snuff Bottle molded in basket work pattern, enamelled turquoise

In default of such material we will pass on to the *T'ang* dynasty, which ruled over the whole of China for nearly three centuries, during what has been described as a protracted Augustan age, when arts and letters flourished abundantly. During the short-lived *Sui* dynasty (581–617) which immediately preceded the *T'ang* we hear of a kind of green porcelain (*lü tz'ŭ*) invented by a President of the Board of Works named Ho Chou to replace green glass (*liu-li*), the composition of which had been lost. The contemporary annals of the *Sui* dynasty (*Sui Shu*, book lxxxviii, folio 7), which give his biography, say: "Ho Chou had an extensive knowledge of old pictures and a wide acquaintance with objects of antiquity. China had long lost the art of glass-making, and the workmen did not dare to make fresh trials, but he succeeded in making vessels of green porcelain which could not be distinguished from true glass." Considerable progress must have been made about this time in the ceramic manufacture at Fou-liang Hsien, as it is recorded in the geographical account of the district that, in the early years of the reign of the founder of the *T'ang* dynasty, T'ao Yü, a native of the place, conveyed his porcelain to the capital of the empire in the province of Kuan-chung (now Shensi), where his ware, known by the name of "false jade vessels," was all presented to the emperor. The same book records that in the fourth year (A. D. 621) of the same reign an imperial decree was issued ordering the potter Ho Chung-ch'u, referred to above, and other natives of Hsin-p'ing (now Fou-liang), to make a supply of porcelain utensils for the use of the imperial court.

Fig. 33.—Turquoise Crackle Shell, one of a pair, with leaf-shaped covers surmounted by smaller shells, European mounts.

The ceramic ware produced at this time is described to have been of finely levigated paste, thin in body, translucent, and brilliant as white jade. This description seems exaggerated, yet the contemporary name of "imitation jade" is enough, almost, to prove that it must have been really porcelain, taken into consideration with the fact that it was the production of the same district that produces the finest porcelain of the present day. No simile would be more appropriate; for a highly polished bowl of white jade is quite as translucent as the most delicate piece of egg-shell porcelain.

We know that the ceramic art was highly appreciated during the *T'ang* dynasty from the frequent reference to it made in the books of the period. The Buddhist monks had their almsbowls (*po*, Sanskrit *pâtra*) and their ablution vases (*kun-ch'ih-ka*, Sanskrit *kuṇḍika*) made both

of porcelain (*t'zŭ*) and of common earthenware (*wa*), preferring the new material on account of its simplicity to the gold, silver, bronze, and precious stones which had been employed previously.

Tea first came into general use as a beverage about this time, and there is a classical treatise on tea, called *Ch'a Ching*, written by Lu Yü in the middle of the eighth century, which is still extant. It contains ten sections, entitled (1) Origin of the Plant; (2) Implements for Gathering; (3) Manufacture of the Leaf; (4) Utensils used in preparing the Infusion; (5) Methods of Boiling; (6) Drinking; (7) Historical Summary; (8) Districts of Production; (9) *Résumé;* and (10) notes on illustrations.

Among the utensils, the bowls (*wan*) used for drinking tea are briefly described, and classified according to the effect of the color of their glaze in enhancing the tint of the infusion, which was made by pouring boiling water upon the powdered tea, the leaves having been previously ground in a mortar. The bowls preferred by the author were those of Yueh-chou, the modern Shao-hsing Fu, in the province of Chehkiang; those of Hsing-chou, now Shun-tê Fu in the province of Chihli, where white porcelain is still produced in the present day, being ranked next. He writes (folio 5): "Yueh-chou bowls are the best. Some persons place Hsing-chou bowls above those of Yueh-chou, but they are,

Fig. 34.—Mug of K'ang-hsi Blue and White, with silver mounting engraved with a crest

Fig. 35.—K'ang hsi Vase cut down and mounted as a mug, with a coronet and coat of arms etched upon the cover

Fig. 36.—White Ch'ien-lung Vase of ancient bronze form, with archaic designs worked in slight relief, impressed seal of the period, European mounts.

in my opinion, mistaken. Hsing-chou porcelain resembles silver, while Yueh-chou porcelain is like jade—the first point in which Hsing is inferior to Yueh; Hsing-chou porcelain resembles snow, Yueh-chou porcelain is like ice—the second point of inferiority; Hsing-chou porcelain being white makes the tea look red, while the Yueh-chou porcelain being green gives a greenish tint to the tea—the third point in which Hsing is inferior to Yueh."

This porcelain, however, was more highly appreciated by others, as one writer of the time observes that "the white teacups of Hsing-chou porcelain, like the brown ink-slabs of Tuan-hsi stone, are prized throughout the empire by high and low alike." Both kinds of porcelain are described as giving out a clear, resonant ring when struck; and a celebrated musician is said, in his biography, to have been in the habit of using ten cups of Yueh-chou or Hsing-chou porcelain to make a musical chime, playing upon them with ebony rods.

The poets of this, the classical age of poetry, make constant reference to porcelain cups in their verses in praise of tea and wine, both favorite subjects for odes. They liken the bowls to curled "disks of thinnest ice," to "tilted lotus leaves floating upon a stream," to "white or green jade." Such similes are applicable only to porcelain. One of the most renowned of these poets, the younger Tu, who lived 803–852, wrote a letter in verse begging for the loan from Wei Ch'u of some white porcelain bowls from the Ta-yi potteries in the province of Sse-

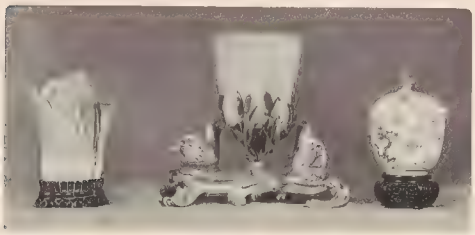
chuan, which is often quoted: "The porcelain of the Ta-yi kilns is light and yet strong. It rings with a low jade note, and is famed throughout the city. Your Excellency's white bowls surpass hoarfrost and snow. Be gracious to me and send some to my poor mat-shed." The first line praises the quality of the fabric, the second the resonance of the material, the third the color of the glaze.

Arab trade with China was very extensive in the eighth and ninth centuries, when Mohammedan colonies were formed in Canton and other seaport towns. One of the travelers, Soleyman by name, wrote an account of his journey in the middle of the ninth century, which has been translated into French, and he furnishes the first mention of porcelain outside China which may be quoted in confirmation of the Chinese descriptions of the time. He says: "They have in China a very fine clay with which they make vases which are as transparent as glass; water is seen through them. These vases are made of clay."* The Arabs at this time were thoroughly well acquainted with glass, so that this evidence is almost conclusive.

We pass next to the Emperor *Shih Tsung* (954 959) of the Posterior *Chou*, a brief dynasty which reigned just before the *Sung*, who encouraged the manufacture of porcelain at his capital in Honan, now K'ai-fêng Fu. The pieces which were known afterward as *Ch'ai* porcelain, that being the name of the imperial house, were described as being "as blue as the sky, as clear as a mirror, as thin as paper, and as resonant as jade." This eclipsed in its delicacy everything that preceded it. The description refers clearly to an azure-tinted monochrome glaze produced by the use of the native cobaltiferous mineral.

It is probable that no perfect specimens of these delicate wares are still extant, so that we have to be content with only a literary proof of their existence. The Chinese are satisfied with this; they delight in literary research, as much as they dislike digging in the ground, fearing to disturb the rest of the dead. We must be content to wait for future discoveries to satisfy those sceptics who demand tangible evidence of the existence of true porcelain before the *Sung* dynasty. No one, as far as I know, disputes that it existed. But further discussion of this interesting subject must be deferred, meanwhile, to a future chapter.

* *Relation des Voyages faits par les Arabes et les Persans dans l'Inde et à la Chine, dans le IXe siècle de l'ère chrétienne*, par M. Reinaud, membre de l'Institut, Paris, 1845.



Pl. 37. Group of Nelumbo in pale green and delicate white porcelain of the period of K'ang hsi. Bowl of pale cobalt blue soufflé, mounted with a flush of turquoise crackle. Delicate blue and white Bowl, with cover surmounted by Dog Fo. Decoration of beautifully drawn, five-clawed Kilins, with fire emblems. Period of K'ang hsi.

FIG. 38.—In center, Wine Pot of the Ming Period, turquoise crackle "sur biscuit" splashed with aubergine purple, silver spout and mounts of old work. On left, Yung-chêng Wine Cup, with floral decoration in gold. On right, Tao-kuang Wine Cup, decorated in colors.

CHAPTER II.

RELATIONS OF CHINESE, KOREAN, AND JAPANESE CERAMICS.

THE civilization of China, whether it be indigenous, or derived, as some learned men think, from an Accadian source in western Asia, is certainly much more ancient than that of either Korea or Japan. Those who, like M. Terrien de Lacouperie, would bring it from the Mesopotamian regions, or from the southern shores of the Caspian Sea, place the date of its introduction into China within the third millennium before Christ. The Chinese, who consider, on the other hand, that their culture is entirely of native growth, date it from about the same time, during which the legendary—as distinct from the purely mythical—period of their history begins with Fu-hsi, the reputed founder of the Chinese polity, whose reign is placed by them in B. C. 2852. Their cyclical system of chronology is dated from the reign of *Huang Ti*, the "Yellow Emperor," the first of the periods of sixty years commencing with the year B. C. 2637. He is credited with a full court of officials, who are described as having introduced many of the useful arts, the ceramic art among the rest. The invention of the potter's wheel is generally attributed to his director of pottery. The *Shu King*, or *Book of History*, which has been translated into English by Dr. Legge, and which is one of the most authentic of the ancient classics, begins with the reigns of *Yao* and *Shun*, which immediately precede the "Three Ancient Dynasties" of *Hsia*, *Shang*, and *Chou*, the first that were composed of hereditary lines of sovereigns.

FIG. 39.—Kang-hsi Blue and White, of brilliant mottled tone, a pair of gourds, with European mounts.

Chou Hsin, the last sovereign of the second ancient dynasty, was an abandoned tyrant, who perished in the flames of the Lu T'ai, or Deer Tower, his luxurious palace of pleasure, in B. C. 1123, the year that he was defeated by Wu Wang, the founder of the *Chou* dynasty. One of the chief feudal nobles of the empire during the reign of the tyrant Chou Hsin was Ki Tzŭ, the Viscount or Chief of Ki. This noble vainly sought to turn the licentious monarch from his evil ways, but was cast into prison, whence he was released by the victorious *Wu Wang* in B. C. 1122. He was offered a high post under the new rule, but declared that he could not recognize the sovereignty of a usurper, and he retired to the country now forming the kingdom of Korea. The peninsula was then inhabited by barbarous tribes, among whom he introduced the first elements of culture, and he was accepted by them as their first ruler, and was so recognized by the new sovereign of China.

Korea is indebted to China for the knowledge of writing, as well as for most of the sciences and useful arts. They use the written characters of China to this day, although they have also an alphabet, derived probably from the Sanskrit, adapted by Buddhist pilgrims from India, who doubtless reached Korea by way of China. There has been frequent intercourse with China throughout historic times. The Chinese invaded the country in force during the *Han* and *T'ang* dynasties, and

PLATE V

IMPERIAL YELLOW JAR

JAR (Kuan), *nine inches high without the cover, enameled with a monochrome glaze of imperial yellow*

The faint horizontal line in the middle indicates that the jar was originally fashioned upon the wheel in two pieces

There is a "mark" underneath, written in underglaze cobalt blue in large, bold characters, Ta Ch'ing K'ang-hsi nien chih *i e, "Made in the reign of* K'ang hsi *(1662–1722), of the great* Ch'ing *[dynasty]"*

claim to have reduced it to the condition of a province during the latter *régime*. Most of the Tartar dynasties that have ruled over China, when they emerged from their native wilds on the north of Korea, have first invaded Korea and compelled its submission before overrunning China. The present *Manchu* dynasty is no exception to this general rule. The Koreans, however, were not without some knowledge of pottery in the earliest periods of which we have an account of them from Chinese sources. The Chinese historiographers in the *Han* times mention them as making vessels of unglazed earthenware in archaic forms and designs, similar to those alluded to in the ancient classics of China, and attributed to the ancient emperors *Yao* and *Shun*. Such prehistoric vessels are found everywhere throughout eastern Asia, as well as in North and South America, and are remarkable for the general similarity of their shape and rude ornamentation. This prehistoric pottery has been more thoroughly investigated in Japan, where immense deposits have been discovered in ancient shell mounds at Omori, in the vicinity of Tokio, and elsewhere throughout the country. Several specimens have been figured in special works in Japanese ceramics.* The subject is treated at length by Prof. Morse and Mr. Satow in their papers upon the Shell Mounds of Omori † and Sepulchral Mounds at Kaudzuke.‡

Fig. 10.—Globular Fish Bowl, one of a pair, of turquoise crackle, with tall, elaborate mounts of the period of Louis XVI.

Prof. Morse describes the pottery which he discovered at Omori and other places in Japan as being black, or black with a reddish tinge, or red of various shades, and made of coarse clay. The vessels are in many cases unevenly baked, and with few exceptions they are quite thin; the surfaces are generally smooth; the rims of the vessels, either straight, undulating, or notched, project at intervals into points, or have variously formed knobs. The borders are frequently ribbed within, or marked with one or more parallel lines outside, the lines often inclosing a row of rude dots. The surfaces of the vessels are ornamented with curved lines, bands of oblique lines running in one direction round the vessels, followed by a band of similar lines running in an opposite direction, and sometimes these lines cross each other. The bottoms of some of the pots have matting impressions. These designs have either been roughly incised or, as in the case of the mat marks, impressed, or they are smoothed out of wet clay, or carved in dry clay before baking; and, like all the pottery found in shell mounds throughout the world, these works bear the impression of the cord mark

In some instances he found that the vessels had been painted with mercury sulphide, but in no example had any attempt been made to paint designs or patterns, except that in some cases the color was applied to interspaces between lines or curves already marked. The objects, discovered mostly in fragments, are grouped as follows: Cooking vessels answering to pots, stewpans, etc.; hand vessels, such as bowls and cups; vessels with constricted necks, possibly used as water bottles; and a few vessels of various forms which may be designated as ornamental jars and bowls. Much difference of opinion exists as to the age of these deposits. None of the fragments shows the least sign of having been thrown or turned; and the supposition therefore is that they were made at a period at least anterior to the use of the potter's wheel in Japan, the invention or introduction of which is referred by the Japanese to the eighth century of our era. Prof. Morse considers them much more ancient, on account of

* See *Japanese Pottery*, by James L. Bowes, Liverpool, 1890.

† Shell Mounds of Omori, by Edward S. Morse, Professor of Zoölogy, University of Tokio, *Memoirs of the Science Department, University of Tokio*, Japan, 1879.

‡ Ancient Sepulchral Mounds in Kaudzuke, by Ernest Satow, *Transactions of the Asiatic Society of Japan*, vol. viii, Yokohama, 1880.

differences in the species of the accompanying fauna as compared with those of the present day; he even thinks that the pottery may have been made by a pre-Aino race.

The most interesting portion of Mr. Satow's report upon the discoveries at Ohoya and Ohomuro is that which refers to the fragments of human figures and of horses, roughly and inartistically molded in soft clay and imperfectly baked, probably by exposure to the sun. Among the traditions of the ceramic industry recorded in old Japanese books is a story relating the making of pottery figures in the third year of the Christian era, to take the place of the persons and animals previously buried around the graves of people of rank, which is probably based upon fact, although it may be untrustworthy as to period. The common version runs as follows: "The Emperor *Suinin* (who is said to have reigned from B. C. 26 to A. D. 70, and to have died at the age of one hundred and forty-one years) signalized his reign by the repeal of a barbarous custom which doomed the imperial retainers, as well as horses and perhaps other animals, on the decease of the sovereign, to be buried alive in holes in the ground around the tomb. In the year 3 A. D. the empress died, and *Suinin*, at the suggestion of his retainer Nomi no Sukuné, called together one hundred of the *hajibé* or potters of Idzumi province that they might make clay figures of men and horses, to bury in the place of living victims, as an example for future ages. The workmen molded the figures under the direction of Nomi no Sukuné and interred them in a circle around the tomb. The em-

Fig. 41.—Pilgrim Bottle with pierced handles, with flowers in light relief upon a ground of pale cobalt blue, European mounting

Fig. 42.—K'ang-hsi Blue and White, one of a pair, with European bronze mounting.

Fig. 43. Five-necked Rosadon of pea-green celadon, with European mounts.

peror rewarded his adviser by conferring upon him and his descendants the office of chief of the potters, with the title of *Hajibé no Tsukasa*." Mr. Satow, without supporting the correctness of the Japanese dates, adopts the native view that the tumuli explored were really ancient burial places of the imperial family

The ancient Japanese annals called *Kojiki* state that in the early part of the same reign a Korean prince became naturalized in Japan, and brought with him a noted potter of Shiraki, a principality of Korea, from whom descended the workmen of Kagami no Hazama, in the province of Omi, who for many centuries were reputed for the fabrication of Shiraki ware. This is generally quoted as the first introduction of a foreign element into Japanese ceramic art, although the relics identified with this production are of very primitive construction, scarcely equal to that of the shell heaps, being also handmade, roughly molded, unglazed, and presenting nothing worthy of the name of decoration. The baking was effected in holes dug in the ground. Mr. Ninagawa* says that in the present day the manufacture of handmade pottery in the Shiraki style is carried on at the village of Kimura, in Yamato province, but the workmen now make use of a raised earthen stove.

But the native chronology of these times is very uncertain, and it is not till the fifth cen-

* In his work on Japanese pottery entitled *Kwan ko dzu setsu*, published at Tokio, in five parts, with colored illustrations, and a partial translation of the text in French

tury, when it becomes more accurate, that we can accept Japanese accounts of intercourse with the outside world with any confidence. In the year A. D. 463 the Emperor *Yuriaku* is said to have dispatched an envoy to Korea to engage the services of a skilled potter, which resulted in the advent of a man named Koki, who settled in the province of Kawachi, and there taught the ceramic methods of his people, which gradually spread to other parts of Japan.

The vases figured in Ninagawa's work *Kwan-ko dzu-setsu* as prehistoric are probably more recent than is usually supposed. Many of them contained, when discovered, the curious carved and

FIG 44.—Large Dish, of Ming celadon of greenish tone, with the decoration etched and tooled in relief in the paste.

polished jade ornaments called, from their shape, *magatama*, *kudatama*, etc.; and jade, according to Prof. J. Milne, is a stone foreign to Japan, and must have been imported from abroad.

The progress of the art in Japan was confessedly very slow, and aided at every step by Korea or China, although the invention of the potter's wheel is claimed by the Japanese, as well as in quite recent times that of clay seggars. The invention of the wheel is attributed to the Korean Buddhist monk Giôgi, who lived from 670 to 749 A. D. The process of enameling was not adopted till the ninth century, according to Mr. Ninagawa, who states that although glazed ware was known in Japan in the eighth century, the specimens were probably imported, and that glaze was not applied by Japanese potters till the next century. The green glazed tiles used in building the roof of the imperial palace at Uda in 794 are supposed to have been of Chinese manufacture.

Mr. Chamberlain's researches into the ancient writings * have demonstrated that the chronology

* See the introduction to his translation of the *Kojiki*, in the *Transactions of the Asiatic Society of Japan*, 1883.

of the Japanese anterior to the opening of the fifth century of our era is fabricated, and that even the myths and legends, as related in the earliest written documents extant, are so intermingled with imported Chinese elements that much of their suggestiveness is destroyed. He shows the narrow limit of the stock of knowledge possessed by the early Japanese before the commencement of Chinese and Korean intercourse, and that they were certainly not acquainted with a number of the arts and products which figure in true historical periods. "They had no tea, no fans, no porcelain, no lacquer, none of the things, in fact, by which in later times they have been chiefly known. They did not yet use vehicles of any kind. They had no accurate method of computing time; no money; scarcely any knowledge of medicine; neither do we hear anything of the art of drawing, though they possessed some sort of music and poems, a few of which are not without merit. But the most important art of which they were ignorant was that of writing."

The peninsula of Korea, projecting as it does from the northeast of China toward the Japanese islands, has been the route by which the knowledge of many of the arts has traveled to the latter country. Korea, which was anciently divided into three principalities—Kaoli, Petsi, and Sinra—was not united into one kingdom until about the middle of the tenth century, after it had recovered its independence, toward the close of the *T'ang* dynasty in China. In A. D. 463, according to the Japanese report translated by Mr. (now Sir Wollaston) Franks,* some Japanese princes introduced from Petsi a number of colonists, among whom were some potters; but these were stated to have belonged to a Chinese corporation established in Korea. Koreans were also concerned in founding the factory at Karatsu (Hizen) at the end of the seventh century, as well as some other industries, the principal of which was the well-known ware of Satsuma, where the kilns were built on Korean models, and the potters formed a class apart, not being allowed to marry out of their own community. Excepting, however, the Satsuma ware, the Koreans do not appear to have introduced any pottery of remarkable excellence, and we hear nothing of their making porcelain. The real reason why the Japanese attached such a fanciful value to Korean vessels, and why they continued to import Korean potters long after they themselves had made so much progress in the art, was connected with the Tea Ceremonies, a peculiar institution which they adopted from the Chinese, and which has been often described. It is to the Chinese that they are really indebted for their greatest advances; the first good Japanese glazed pottery having been made at Seto, about 1230, by Tôshiro, who had learned the art in China; while the first porcelain made in Japan is attributed to Gorodayu Shonsui, who went to study the manufacture in China, and returned, to settle at Hizen, in the year 1513.

FIG. 45.—Covered Bowl, of pierced work, finely decorated in colors of the best K'ang-hsi Period, European mounting

The "Father of Pottery," Katô Shirozayémon, more familiarly known as Tôshiro, crossed the sea at the age of twenty, in company with the Buddhist abbot Dôgen, with a view to studying the more advanced processes of the art in China, and returned six years later, in 1229, to carry his experience into practice at the village of Seto, in Owari. He brought back materials with him and made utensils of China clay which are called by tea-drinkers *Kara-mono*, "Chinese ware." The tea jars and tea bowls made from Seto clay by him and his descendants for four generations are known as Ko Seto, "Old Seto." They are fashioned of stoneware, invested with a black, brown, or yellow glaze, and are good in form and color, as well as perfect in technique. Not only have they served as models for Japanese potters down to the present day, but the celebrity of the ware has given the generic name of *Seto-mono*, or "Seto ware," to all subsequent products of the ceramic art.

Gorodayu Shonsui, who brought to Japan the art of porcelain-making, was a native of Isé, and imitated the example set by Tôshiro nearly three hundred years before, by traveling to China to study the technical methods of an art new to his countrymen. He spent several years in Foo-

* *Japanese Pottery*, by A. W Franks, London, 1880

PLATE VI

K'ANG HSI VASE DECORATED IN COLORS

CLUB SHAPED VASE (Pang-chih P'ing) *18½ inches high, richly decorated with the most brilliant enamel colors of the K'ang hsi Period (1662–1722).*

The decoration is arranged in four panels, the two upper oblong with rounded indented corners, the lower shaped like ficus leaves, displayed upon a ground profusely brocaded with flowers. The front panels contain pictures of a pomegranate tree with a couple of birds perched upon it, labeled Tan Hua (*"The Vermilion Flower"*), *with the artist's studio seal,* Wan shih chü (*"The Myriad Rock Retreat"*), *appended; and of a spray of chrysanthemum labeled* Chiao Hua (*"Fresh Flowers"*). *The two panels behind contain pictures of the tree peony, with birds and butterflies, and a similar floral spray with appropriate stanzas of verse signed with the same seal.*

The floral ground is composed of lotus flowers, with coral-red blossoms, purple buds, and green leaves, mingled with leaves of other water plants, on a pale-green background dotted with black. This ground is overlaid below with grotesque figures of a lion guarding the wheel of the Buddhist law, and an elephant laden with sacred books; above, the characters fu (*"happiness"*) *and* lu (*"rank"*), *in black, relieved by sprays of prunus flowers in shaded red. The character* shou (*"longevity"*) *is penciled in red on the two sides of the neck.*

A band of diaper, interrupted by foliated panels containing censers, and a light spiral scroll in red round the lip, complete the decoration.

chow, during which time he is supposed to have visited Ching-tê-chên, and returned in the eighth year of the Chinese Emperor *Chêng-tê* (A. D. 1513). This reign is celebrated for its blue and white porcelain, decorated in cobalt blue under a white glaze, and we find that this is the kind of decoration that was first produced in Japan. Shonsui took the precaution to import a considerable quantity

FIG. 46.—K'ang hsi Vase of pure celadon tint, with symbols molded in relief under the glaze, European mounts.

FIG. 47 — Monochrome Coral Red, of perfect tone, enhanced by gilded mounting of artistic European workmanship

FIG. 48. — Snuff Bottle with Taoist emblems in the pierced outer casing, and two carved panels, displaying the Taoist Fu, Lu, and Shou.

of the *petuntsé*, *kaolin*, and cobaltiferous manganese used by Chinese potters, and employed them in the making of various small objects, such as bowls, saké bottles, and tea jars, painted in blue under an uncrackled glaze. A specimen marked with his name, made by him in China, is preserved at Nara. He settled finally in the province of Hizen, where he built several kilns, and he is regarded not only as the founder of Japanese porcelain, but as the first Japanese ceramist to apply the principles of drawing to the ornamentation of pottery, as the few rude outlines occasionally found upon the older ware scarcely merit the name of painted decoration.

But the materials brought over by Shonsui were soon exhausted, and, in default of native material, he was unable to create a genuine native industry, and his successors could achieve nothing but faïence, although that faïence was no longer plain, but relieved by fairly executed designs under the glaze, copied in part from Chinese models. It was not till the close of the sixteenth century (1599) that a Korean named Risampei, who had been brought over to Hizen after the Korean war by a general of the army under the command of Prince Nabeshima, found the lacking ingredients at Mount Idzumi. He established a new industry in Arita for the production of blue and white ware (*Sométsuké*), and, as the materials were now abundant and cheap, a large quantity of porcelain was turned out The novelty of the manufacture, as Captain Brinkley observes in his *History of Japanese Keramics*, combined with the popular taste for porcelain already developed by familiarity with the fine specimens China furnished under the *Ming* dynasty, soon made it extremely popular, though he declares that for us it does not possess so much interest, being copied directly from the Chinese blue and white, to which it is considerably inferior in purity and finish

FIG. 49.—Ancient Stoneware of the Han dynasty, coated with a dark-green glaze

It is worthy of remark that neither Risampei nor any other among the large number of Korean potters brought over by Taiko's generals could impart to their conquerors a knowledge of decoration in enamels over the glaze. This honor was reserved for Higashima Tokuzayémon, a potter of Imari, in the same province of Hizen. He is said to have learned from a Chinese visitor to Nagasaki the method of painting with vitrifiable colors upon the glaze, and succeeded, with the assistance of other potters, and after experiments spread

over several years, in this new class of decoration. This was about the middle of the seventeenth century. The official Japanese report* says that it was in the second year of *Sho-ho* (A. D. 1645) that the export of pieces ornamented with colored enamels, in gold and silver, etc., was begun, in the first place to a Chinaman named Hachikan, afterward to the Dutch traders. It was made especially for the foreign market, and was distributed by the Dutch, who had a settlement upon the island of Desima, near to Nagasaki, and were allowed exclusive trading privileges, to all parts of Europe, where it afterwards became known as "old Japan." M. Jacquemart† quotes from the Reports of the Dutch East India Company the record that in 1664 eleven ships arrived in Holland with forty-four thousand nine hundred and forty-three pieces of Japanese porcelain. The museum at Dresden is remarkable for a large series of noble jars and vases of the most elaborate form and decoration, which was mainly brought together by Augustus the Strong, King of Poland and Elector of Saxony, between the years 1694–1705.

The Chinese apply the name of *wu ts'ai*, or "five colors," to this kind of decoration, the Japanese form of which, *go-sai*, is also used in that country, although the name of *nishiki*, or "silken brocade," is much more commonly employed in Japan. The reign of *Wan-li* in China was especially celebrated for its porcelain, decorated in colored enamels, which supplied the first models for the Japanese, even the "mark" being often copied. Ching-tê-chên suffered very much in the wars at the close of the *Ming* dynasty, which was finally overthrown in 1643, and the porcelain industry became almost extinct. Some of the potters perhaps found their way to Nagasaki, conveyed there by the Dutch, who seem to have done much to develop the manufacture in Japan, if indeed they were not the means of introducing it. The old crackled ware of China that has always been so highly appreciated in Japan is imitated there in recent times under the name of *hibi-yaki*; and the sea-green, or celadon, under the name of *seiji-yaki*, *seiji* being the Japanese form of *ch'ing-tz'ŭ*, or "green porcelain," the ordinary Chinese name of this class.

FIG. 50.—Pilgrim Bottle of the Ch'ien-lung Period, decorated in colors, with Taoist and Buddhist symbols.

A recent report‡ upon Japanese porcelain exhibited at Chicago in 1893, shows how they are still working in the old lines and succeeding in producing marvels of imitative art. The author says that, speaking broadly, there are at present two schools of ceramists in Japan, one of which he calls the Yokohama school, the other the Sinico-Japanese school. The former owes its existence primarily to the demand of foreign exporters and tourist amateurs for brightly ornate and decorative specimens, and produces a mass of objects in the ornamentation of which profusion of color and lavishness of labor are set conspicuously above excellences of technique and chastity

* *Le Japon à l'Exposition Universelle de 1878*, publié à Paris sous la direction de la Commission Impériale Japonaise.

† *Histoire de la Porcelaine*, par A. Jacquemart et E. Le Blant, Paris, 1862.

‡ *Artistic Japan at Chicago*: A Description of Japanese Works of Art sent to the World's Fair, by F. Brinkley, Yokohama

of taste. They figure by hundreds on the shelves of bric-à-brac dealers, decorated with mobs of saints, crowds of warriors, or gardens of flowers painted with microscopic accuracy; but all such were ostracized by the Japanese art critics and ruthlessly excluded from the Fine Arts Section of the Exposition. The latter, the Sinico-Japanese school, has its center at Kioto, and Seifu Yohei figures as its most prominent representative. This potter is placed in the foremost rank for his successes in the celadon, ivory-white, and coral-red glazes. The reproduction of the old Chinese celadon has always been the chief ambition of the Japanese, but no one has ever approached Seifu in this line. Occasional pieces of canary-yellow, turquoise-blue, or aubergine-purple faïence from his kiln are said to have shown the hand of a master of monochromatic glazes, and his canary-yellow glazes with reserved designs in rich blue to have been of K'ang-hsi type. Next to him among the masters of the Sinico-Japanese school is ranked Miyagawa Kozan, of Yokohama, whose essays of the Chinese *yao-pien* or "transmutation" glaze astounded the public, some of his polychrome glazes exhibiting tints of rare beauty, although they never convey the impression of depth and solidity that belongs to the Chinese ware alone. When his first copies of the celebrated *Chiang-tsu-hung* or "peach-bloom" appeared in the market, the astute Chinaman, detecting a golden opportunity, hastened to acquire as many as possible, inclosed them in the traditional silk-lined boxes of his country's collector, and sold them to trustful Occidentals at figures commensurate with the magnitude of the deception. The periodical openings of the kilns at Ota are eagerly watched, and the successful pieces incontinently carried off to New York or Paris by such adroit middlemen. The third potter of this school is Takemoto Hayata, of Tokio, who excels in the glossy black glaze, sometimes showing tints of raven's-wing green, and hairlike lines of silver or dappling of golden brown, in his reproductions of the old *Chien Yao* of the *Sung* dynasty, which used to turn out the choice cups so highly prized by the *dilettanti* of the Japanese tea clubs.

Fig. 51.—Large K'ang-hsi Jar, covered with prunus sprays in white reserve on a ground of marbled blue, reticulated with darker lines; mark, a double ring

But these things are not made for the purpose of deception. Like Yeiraku of old, the modern Japanese believes that until a potter can reach the standard of the old masters, he can have no business in attempting to strike out new lines. Who, as Captain Brinkley says, that is familiar with what China achieved prior to the close of the eighteenth century, will deny that the field of reproduction offers ample scope for the genius of any modern expert?

FIG. 52.—Large Plate of the K'ang hsi Period. Decorated on an order of a Dutch merchant with an armorial design.

CHAPTER III

INTRODUCTION TO THE CLASSIFICATION OF CHINESE PORCELAIN.—INSCRIPTIONS.—CHRONOLOGY.

THE most satisfactory classification of porcelain would be a chronological one, which should be based upon the actual characteristics of the objects to be classified, with reference to the history of the subject. The classification of Oriental porcelain in European collections has been hitherto mainly empirical. A glance at one of the many works of Albert Jacquemart, so beautifully illustrated by the artistic etchings of Jules Jacquemart, will show how the author confounds Japanese and Chinese specimens, and endows Korea with an elaborately decorated archaic ware of perfect finish which was certainly never produced in that country. In his *History of the Ceramic Art*, for instance, Chapter III,* on Korea, is illustrated by two figures only, and the first of these is a jar (*potiche*) of Chinese blue and white decorated with floral arabesque designs; the second, a Japanese red and gold wine-pot painted with the imperial Kiri-mon, four times repeated; while among the four specimens selected to illustrate Chapter II, on Japan, the second is a Chinese eggshell plate, although only "the vulgar," according to the author, confound such artistically enameled pieces with those of his own Chinese Rose family; the third, a "mandarin jar" with gold filigree ground, is as certainly Chinese; and the fourth, a hexagonal vase "with reticulated open-work panels of vigorous iron-red, framing softly painted medallions," has every appearance of belonging to the same school of art. The Chinese class of *laque burgautée* porcelain again is referred by M. Jacquemart to Japan; and "old Japan" pieces of Imari origin, decorated in colors, are placed by him, on the other hand, among the Chinese ware, because they are often marked underneath with a Chinese *nien hao*, or reign.

It is always unsafe to rely implicitly upon the marks attached to Oriental porcelain. The

* *Histoire de la Céramique*, par A Jacquemart, Paris, 1873. Translated into English by Mrs. Bury Palliser, *History of the Ceramic Art*, second edition, London, 1877.

PLATE VII

K'ANG-HSI CELADON VASE

FLOWER VASE (Hua P'ing), *fashioned on the lines of the peach-bloom vases (see Plate III), with the same two white rings in relief round the base of the neck, and a similar "mark" beneath.*

It is covered with a celadon monochrome glaze of purest sea-green tint varying in tone according to the depth, so as to bring out the decorative details underneath, which are worked in low relief in the paste. This decoration consists of a fringe of scrolled and crested waves round the lower part of the vase, from which project the tails and a pair of three-clawed feet of two dragons, the remainder of the bodies of the "sea serpents" being concealed, as it were, under the surface of the high waves.

The "mark" written in cobalt blue, in three columns, is Ta Ch'ing K'ang-hsi nien chih, "*Made in the reign of* K'ang-hsi (*1662–1722*), *of the great* Ch'ing [*dynasty*]."

Japanese constantly employ Chinese marks, penciled, however, generally in a peculiar style, so as to betray a foreign hand to any one familiar with the native style of writing. The Chinese themselves seldom attach a true mark of date, excepting upon pieces produced at the imperial manufactory. There special writers are retained to pencil the seal, which is outlined in the most approved antique style.

FIG. 53.—Small Jar of the K'ang-hsi Period, with a pale, cobalt blue ground penciled with floral designs in darker blue; there are two with European mounts, a third with an etched metal cover of Persian work

The classification of the modern private fabrics produced at Ching-tê-chên described in the books includes: (1) *Kuan ku ch'i* (官古器), "Imperial ancient ware"; (2) *Shang ku ch'i* (上古器), "Ware of the highest antiquity"; (3) *Chung ku ch'i* (中古器), "Ware of middle antiquity"; (4) *Yu ku ch'i* (汕古器), "Glazed ancient ware"; (5) *Hsiao ku ch'i* (小古器), "Small ancient pieces"; and (6) *Ch'ang ku ch'i* (常古器), "Ordinary ancient ware." It is not pretended that any of these things are really ancient, but the Chinese consumer adores antiquity, and will have nothing called modern; so that we find the commonest of crockery shops or street stalls full of articles of blue and white marked *Hsüan-tê*, and of colored pieces marked *Ch'êng-hua*, that have not the slightest pretension to date from the *Ming* dynasty. The former reign was celebrated for its blue, the latter for its colors, and the ware of to-day must be marked accordingly. It is a mere matter of fashion or custom.

The reign of *K'ang-hsi* (1662–1722) is famous both for its dazzling monochrome glazes and for the brilliant enamel colors of its decorated porcelain. The long reign of this emperor forms the culminating period of ceramic art in China; the imperial factory turned out pieces of the finest quality, and the private potteries produced a profusion of ware of every grade, that was circulated throughout the Chinese Empire, and distributed besides

FIG. 54.—Blue and White Garniture of the famed *Lange-Eleizen* pattern. Period of K'ang-hsi. The mark on the foot—Chia-ching nien-chi 1522–1567—is apocryphal, as it invariably is in blue and white examples of this class.

to all parts of the world by the ships of the East India Companies; yet genuine marks of this reign are rare. It is recorded in the annals of Fou-liang that in the sixteenth year of the reign of *K'ang-hsi* (1677), when the imperial factory was rebuilt after the civil wars excited by the rebellion of Wu San-kuei, the governor of the city, Chang Ch'i-chung, issued a proclamation forbidding the potters of Ching-tê-chên writing either the name of the reign, or texts from any of the sacred or classical works, lest the porcelain should be broken and the sacred characters trampled in the dust and profaned. The imperial pieces of the time when he was the official in charge are consequently found with only a double ring, a survival of the old mark of which it formed the border, underneath; the unofficial ware marked with a fanciful artist's signature, a spray of flowers, a leaf, a vase, etc., or with some propitious symbol, if not with a fictitious date of the preceding dynasty. I refer especially to the tall vases, jars, and beakers, and the large round dishes, which occupy a prominent place in most Oriental collections, boldly decorated in enamel colors, relieved perhaps by a ground enameled black, green, buff, or yellow, painted either over the white glaze or on "biscuit." In spite of the marks, there is slender ground for the common practice of classifying any of these large pieces as *Ming*, even if they be of coarse fabric, rough execution, and so-called archaic aspect.

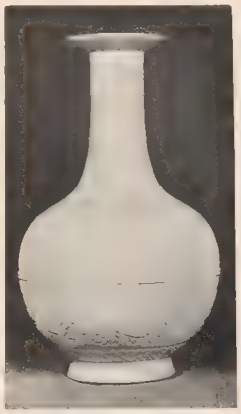


Fig. 55.—Enameled White Vase of the Ch'ien-lung Period, with embossed and etched designs under the glaze.

A few words on the writing and history of China may not be out of place here before proceeding to the classification and description of marks on porcelain. The Chinese language, I need hardly say, is monosyllabic, and each word is represented by a separate "character" in the written script. These characters seem to have been originally pictures of natural objects which have been subsequently combined in various ways, as phonetics, and as determinatives or radicals. The radicals in modern use are 214, a number arbitrarily fixed for dictionary purposes, as a means of classifying the 20,000 or more written characters of the language, and of providing a convenient method of coining new combinations. The large majority of the characters in actual use consists of the two parts referred to above—viz., a radical, which gives a clew to the meaning by indicating the particular class of things or ideas to which the combination of which it forms a part belongs, and a phonetic, which conveys some idea of the sound.

A few words of frequent occurrence in works on ceramics may serve as an illustration, and at the same time afford an opportunity of defining the meanings of the characters. Among the radicals, those referring directly to the subject are the 98th, 瓦, *wa*, a general name for earthenware, which was originally a picture of a round tile; the 108th, 皿, *min*, the ancient form of which resembled a circular dish; while the 121st, 缶, *fou*, applied to ceramic vessels generally, delineated a wine-jar or vase; and the 193d, 鬲, *li*, in its original form showed the mouth, belly, and crooked legs of a three-footed caldron, the upper horizontal line being the cover. In older books these different radicals are often interchanged so that the characters *p'ing*, "vase," and *ying*, "cruse," may be written either with *wa*, "earthenware," or *fou*, "vessel," prefixed to the two phonetics. Some of the characters had originally other radicals, such as *mu*, "wood," *yü*, "jade," *chin*, "metal," or *shih*, "stone," attached to the phonetics, and a study of the ancient forms employed in writing will show the materials of which these utensils were made

Wa, 瓦, with the addition of different phonetics, forms 甎, *chuan*, a brick, 甓, *p'i*, applied to fine terra-cotta ware of the period anterior to the Christian era, 瓷, *t'zŭ*, porcelain, and the names

of many utensils, such as 甖, *ying*, a cruse, with perforated "ears" for stringing a cord, 甕, *wêng*, a large earthenware jar, etc.

Min, 皿, is the radical of many kinds of vessels of domestic and sacrificial use, such as 盞, *chan*, winecups, 盆, *p'ên*, basins, 盃, *pei*, winecups, 盌, *wan*, bowls, 盂, *yü*, basins, 盒, *ho*, boxes, 盤, *p'an*, dishes, etc.

Fou, 缶, is the radical of a natural group of characters relating to vases, and the like, such as 缸, *kang*, fish-bowl, 窰, *yao*, jar, 缾, *p'ing*, bottle, 罇, *tsun*, sacrificial vase, 罐, *kuan*, covered pot, *t'an*, wine-jar, etc. It forms an integral part of 陶, *t'ao*, a very ancient character, applied to pottery in its widest sense, so as to include all kinds of ware fired in kilns, and of 窰, *yao*, a character of more recent construction, signifying both kiln and, as a secondary meaning, the product of the kiln. Both of these words are used in modern books as synonyms of 瓷, *t'zü*, porcelain. The original form of 陶, *t'ao*, was 匋, without the radical 缶, *fou*, place, which was added subsequently, and it is written thus in the ancient dictionary *Shuo Wên*, which defines it as meaning "earthenware," "composed of 缶, *fou*, and 勹, *pao*, the phonetic being omitted." It had two different sounds, *t'ao* and *yao*, both of which are preserved in old names; 陶, *T'ao* (the modern P'ing-yang-fu in Shansi) being the name of one of the principalities of the ancient Emperor *Yao*; *Kao Yao* (皐 陶) that of the upright judge of the time of the Emperor *Shun*, the successor of *Yao*. Originally meaning "kiln," *t'ao* is now used to signify "pottery," in its widest sense, including porcelain among the other products of the potter's skill Unfortunately, the word pottery is often used by us in ordinary parlance to mean faïence and common earthenware, in contradistinction to porcelain, so that the rendering of *t'ao* as "pottery," convenient as it is, may be liable to some misconception. The rendering of *tz'ü* as "porcelain" would also be sometimes inappropriate, as the Chinese include in the term any pale stoneware in which the paste has been sufficiently vitrified to produce a clear ring on percussion, although it may be too thick and opaque to transmit light, one of the characteristics on which we rely in our definition of porcelain.

With regard to the transliteration of the Chinese characters into English, the system adopted here is that of Sir Thomas Wade, whose syllabary of the mandarin dialect, explained in his Chinese Course, the *Tzü Erh Chi*, is almost universally followed in China, and forms the basis of the two most recent dictionaries of the Chinese language, the large work of Mr. Herbert Giles, and the

FIG. 56.—Brush Pot (Pi T'ung), with the decoration partly in relief, painted in enamel colors and underglaze blue

small, inexpensive *Pocket Dictionary* of the Rev. Chauncey Goodrich, Peking, 1891, which every one who is interested in the subject ought to possess. The 20,000 characters of the written script are comprised in a syllabary of some 500 sounds. In speaking, these are differentiated into four

"tones," which, however, may be disregarded in writing. The vowels and diphthongs must be generally pronounced as in Italian, the consonants as in English. Some consonants at the beginning of words may be aspirated; such as *ch*, *k*, *p*, and *t*, when they have an apostrophe affixed, are written *ch'*, *k'*, *p'*, *t'*, and pronounced accordingly, *t'a*, for example, being read like "hit hard" with the first two and last two letters omitted. The initial *hs* is one of the peculiarities of the Peking mandarin dialect; *hsing* is pronounced somewhat like "hissing" without the first *i*; another peculiarity is the softening of the initials *k* and *ts* before certain vowels, by which the name of the famous emperor of the last century has become *Ch'ien-lung*, instead of *K'ien-lung*, that of the *Ming* emperor who reigned 1522–1566, *Chia-ching*, in place of *Kia-tsing*. This results from the same philological law which causes similar changes of Latin words in the Italian and French of modern days.

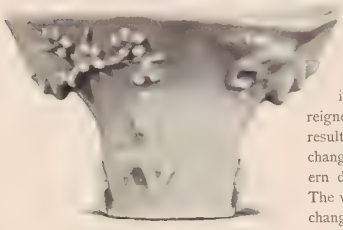


FIG. 57.—Libation Cup of "Chien Ts'ü," fashioned in the form of a knot of wood with blossoming twigs; on one side a flying stork, on the other a fish and a dragon, a deer, and other archaic designs, in salient relief

The written script of the Chinese has also become gradually changed in course of time. Its most archaic form is seen in the inscriptions upon ancient bronze vessels dating from the three earliest dynasties, which have been discovered at various times buried in the ground, and illustrated in voluminous works by native antiquarians, such as the *Po ku t'ou*, which was published in thirty books in the reign of *Hsüan-ho* (1119–1125), and the *Hsi-Ch'ing ku chien*, the well-known large folio catalogue of the extensive collection of the Emperor *Ch'ien-lung* (1736–1795). Among the most ancient inscribed monuments are the ten stone drums of the eighth century before Christ, preserved in the gateway of the Confucian Temple at Peking, which are engraved with odes in praise of hunting and fishing, written in the antique script which was invented by Chou, the grand historiographer of *Hsüan-Wang* (B. C. 827–780), to replace the archaic ideographic characters.* These are the 篆字, *Chuan tz'u*, the characters in which the ancient annals were written upon tablets of bamboo before the invention of paper. In foreign books they are commonly known as "seal characters," because modern seals are usually engraved in this style. The seals and other marks on porcelain are often penciled in this antique script, so as to require the use of the *Shuo Wên*, an ancient dictionary of A. D. 121, for their decipherment. These characters, called 大篆, *ta chuan*, or "greater chuan," were succeeded by the "lesser chuan," *hsiao chuan*, 小篆, which were invented by Li Ssŭ, the notorious minister of *Ch'in Shih Huang*, the emperor of the third century B. C., who burned the old books and built the Great Wall of China.

FIG. 58.—Seal, one of a pair with lions as handles, decorated in enamel colors of the K'ang-hsi Period

FIG. 59 (bis) Inscriptions on the two seals. 1. (on left) engraved; the characters come out in white reserve. 2. Carved in relief.

A pair of porcelain seals in the collection, with lion handles richly decorated in colors, of

* *The Stone Drums of the Chou Dynasty*, by S. W. Bushell, M.D. Transactions of the North China Branch of the Royal Asiatic Society, vol. VIII, 1873.

PLATE VIII

K'ANG HSI BLUE AND WHITE DISH.

PLATE-SHAPED DISH (Kuo P'an), *14 inches in diameter, with a broad rim and a prominent boss in the middle, painted in brilliant shaded cobalt blue of the* K'ang-hsi *Period (1662–1722)*

The raised medallion in the center is painted with a summer scene, a group of four ladies on a terraced veranda, gathering lotus flowers from the lake below. This is surrounded by a rocky landscape, with the fir, bamboo, and blossoming prunus on one side, palms and jasmine flowers on the other, canopied by a bank of clouds above, with the sun, moon, and stars, including the constellation of the Great Bear.

The border of the plate is filled with four garden scenes separated by rockeries, representing the four seasons, with their appropriate floral emblems. Spring is figured by two damsels with book and fan, under the shade of a weeping willow; summer, by a party in a boat culling lotus flowers; autumn, by ladies gathering olea fragrans; winter, by its special emblem, the flowering prunus.

Underneath, the foot is encircled by a ring of conventional foliations, and the rim is painted with the eight Buddhist symbols of happy augury.

which one is shown in Fig. 58, are inscribed with *chuan t'zŭ*. The inscriptions are seen in Fig. 59. The first, on the left, has three characters in the most archaic script, *Hsiang Shan Shih*—i. e., "native of Hsiang Shan"; the second is inscribed with four characters, *P'ei Shuai-tu Yin*, "seal of P'ei Shuai-tu," the personal name of the individual for whom the seal was made. These were followed almost immediately by the square characters called 隸, *li*, "official," that were first used in writing documents in the official Boards, and were afterward gradually transformed into the regular characters called 楷書, *k'iai shu*, which, first fashioned under the Chin dynasty (265–419), have survived with little modification to the present day, and are employed in printed books as well as in formal written manuscripts. Two different cursive scripts have survived at the same time: the 草書, *ts'ao shu*, or "grass hand," in which the characters are contracted and abbreviated for the quick writer, which was invented by a eunuch of the palace in the first century B. C.; and the 行書, *hsing shu*, or "running hand," in which the characters are rapidly written without raising the pencil, but unabbreviated, which was started by Liu Tê-shêng in the reign of the Emperor *Huan Ti* (147 167).

Fig. 60.—Fuchien Porcelain (Chien Tz'ŭ), one of a pair of ivory white wine cups, with stanzas of verse etched on the sides.

Any of these styles of writing may be found upon porcelain. The "grass hand" is the most difficult for the uninitiated, because the characters are contracted according to the fancy of each individual scribe. The stanzas of poetry which are quoted as labels for pictures are often written in this style; it is found also on the little porcelain bottles which have drifted in such numbers from Egypt into our museums, and which were supposed once to be of fabulous antiquity, until the lines scribbled upon them—"The flowers open, and lo! another year," "Only upon this solitary hill"—opposite rudely outlined flowers, had been traced to poets of the T'ang dynasty.

Fig. 61.—Vase of Ch'ien-lung Porcelain, richly decorated in enamel color, with gilding

Such scraps of verses are often written on small pieces, and form, perhaps, the sole decoration, as in the case of a little pair of *blanc-de-chine* winecups from the province of Fuchien, of which Fig. 60 is one. The stanza carved in the paste under the velvety glaze of creamy tone reads:

> "Drunken with wine, I leave in you, sir,
> A libation for the bright moon."

There is always presumed to be in China an intimate connection between the art of poesy and Bacchus, and Luna.

The verses inscribed on vases are usually connected with the subject of the decoration, which is perhaps chosen to illustrate the verse. The vase, for example, in Fig. 61 is decorated in the lower panel with a picture of a hunting scene, to illustrate an ode of the Emperor Ch'ien-lung's composition, which is written in the upper panel and signed with the imperial autograph:*

> "Clouds overspread the vaulted sky, the air at dawn is chill;
> The ring is spread for the hunt, when the sun is but three poles high.
> Clad in warm cloak of sable fur, it seems to me like spring:
> How different for you all round, in your single, unlined coats!"

* The name of the emperor is framed in coral-red, the special color of the imperial "vermilion pencil." The character *Ch'ien* is here written in antique script; in other similar inscriptions, as in Fig. 65, below, it is replaced in the first small circular panel by three parallel unbroken horizontal strokes, the first of the eight "trigrams" of divination, which, like *Ch'ien*, conveys the meaning of "heaven."

Another beautiful vase of the same period (Fig. 62), decorated on one side with a view of a picturesque landscape with temples on a wooded hill, representing the island of Yen Yü Shan, "The Hill of Mist and Rain," in the lake at the city of Hangchou, has four stanzas of rhyming verse penciled in black on the reverse side (*b*), perfectly written, and signed in antique style with the seal *Yun Ku*, "Valley of the Clouds." They may be rendered:

Fig. 62.—Ch'ien-lung Vase, finely decorated in delicate enamels (*a*), Inscription in black on the reverse side (*b*)

"For miles round, orioles warble at dawn in the rose-tinted trees;
Both shore hamlets and hill forts show the wine-flags waving in the breeze
Here in the Southern Dynasties stood four hundred and eighty fanes,
And as many wood-circled spires, all half hidden by mists and rains."

The coral-red bowl of the *Tao-Kuang* Period (Fig. 63) has an inscription reserved in white on the bright-red ground, which also refers to the subject of the decoration, reserved on the other side of the bowl, consisting of sprays of white plum blossoms delicately tinted with soft green and red. The verse, with a fanciful heading inscribed in a leaf-panel "Moon Cut," is signed *Ya Wan*, "Literary Toy," which occurs also as a "mark," as we shall see later. It may be translated:

"The trees, enveloped in clouds of melting, dawn-red tint,
Show leaves of deepest green and flowers of jadelike white;
The buds, like precious pearls, spread out early in the springtime;
The powder-pot of palace beauty sprinkled into snowy flowers."

We will give one more inscription, in verse, from the pen of the Emperor Ch'ien-lung, in Fig 65, which is a slightly magnified representation of the beautiful little snuff-bottle shown in

Fig. 63.—Inscription upon a Tao kuang Bowl, decorated with prunus flowers in enamel colors, relieved by a coral-red ground.

Fig 64.—Snuff-Bottle, decorated in colors

Fig. 64. It is interesting as devoted especially to the ceramic question, and as giving the views of an illustrious connoisseur, whose poetic effusions, I may mention, are printed and fill some tens of volumes.* The other side of the snuff-bottle (Fig. 64) is decorated in enamel colors with a miniature garden scene containing a rockery and mountain peonies, and a boy carrying a basket from which he is feeding a hen and chickens. The inscription is penciled in black and authenticated by the imperial seal in red affixed below in two small labels. There is also

* Wylie, in his *Notes on Chinese Literature* (London and Shanghai, 1867), says that, besides several extensive collections of essays and discourses, this monarch left to posterity a quadruple collection of poems. The first, in forty-eight books, contains 4,150 pieces, composed during the first twelve years of his reign, the second, in one hundred books, contains upward of 8,470 pieces, composed between 1748 and 1759; the third, in one hundred and twelve books, contains 11,620 pieces, written during the next twelve years; and the fourth, also in one hundred and twelve books, includes 9,700 pieces, written between the years 1772 and 1789, the whole work comprising about 33,950 poetical compositions. *Editor's Note.*

a mark underneath, written in one line of seal characters, *Ch'ien-lung nien chih*, "Made in the reign of *Ch'ien-lung*" (1736–1795). The ode runs:

"Yueh-chou porcelain of the Li dynasty of T'ang is no longer extant: *
The imperial ware of the Chao house of Sung is rare as stars at dawn.
Yet the ancient ritual vessels of Yin and Chou abound in the present day:
Their material, bronze, is stronger; vessels of clay are more fragile.
But though strong and rude they last, the weak and polished perish:
So honest worth wears well in daily life, and should be ever prized.
The Chu dynasty of Ming, going back from to-day, is not so far remote:
And the artistic gems of Hsüan and Ch'êng may be seen occasionally.
Their brilliant polish and their perfect coloring are universally lauded;
And among them the 'Chicken Winecups' are the very crown of all.
The Mutan peonies under a bright sun opening in the balmy spring;
The hen and chicken close together, and the cock in all his glory,
With golden tail and iron spurs, his head held straight erect,
In angry poise ready for combat, as if he heard the call of Chia Ch'ang.
The clever artist has rendered all the naturalistic details
In a style handed down from old time, varying in each period:
But I will think only in my own mind of the ancient Odes of Ch'i,
And not dare to cherish my own ease when it is time to rise early.

"Composed by the Emperor Ch'ien-lung in the cyclical year *ping shên*, and sealed by him"

A pamphlet was published early in the nineteenth century with a translation of this inscription and an illustration of the winecup from which it was taken, which is decorated with a picture similar to that described above. It is entitled *Ly-T'ang*, An Imperial Poem in Chinese, by

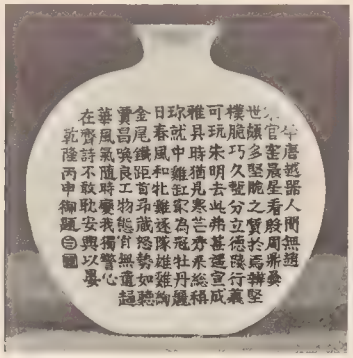


FIG. 65.—Poem by the Emperor Ch'ien-lung in praise of the Ceramic Art, inscribed upon a snuff bottle, decorated in colors.

Kien-Lung, with a Translation and Notes by Stephen Weston, F. R. S., F. S. A., London, 1809. Dedicated to Sir George Staunton, Bart. It is quoted in *Marks and Monograms on Pottery and*

* The Yueh porcelain of the *T'ang* (618–906) and the "Imperial Ware" (*Kuan Yao*) of the *Sung* dynasty (960–1279) will be described presently. The *Yin* and *Chou* were the last two of the three ancient dynasties B. C. The reigns of the *Ming* dynasty alluded to are those of *Hsuan-tê* (1426–1435) and *Ch'êng-hua* (1465–1487), both famous for their porcelain. Chia-Ch'ang lived in the reign of *Ming Tsung* (926–933), of the After *T'ang*, and was employed by the emperor on account of his skill with fighting-cocks. The Ode of Ch'i, referred to in the last stanza, enjoins the sovereign not to lie in bed after cock-crow. The year *ping-shên* of the cycle corresponds to A. D. 1776.

Porcelain, by W. Chaffers, 1891, seventh edition, pp. 310, 312, "to show the difficulty of translating Chinese." The translation certainly differs from mine. It begins:

"Ly-T'ang, idle and unemployed, in a vacant and joyless hour spake thus: 'Behold the sun, star of the morning, rise on my furnace and illumine my hall under an imperial dynasty.' Great is the beauty and high the antiquity of sacred vases," etc.; but I will refer the curious to the Catalogue of the British Museum, a whole page of which is filled with the titles of the works of Mr. Weston, who seems to have been a leading light of the Society of Antiquaries of the time.

The marks on Chinese porcelain are written on different parts of the piece. In the more ancient specimens they occur generally on some part of the surface, written in a vertical or horizontal panel which forms part of the decoration, because the base is so often left unglazed. Under the reigning dynasty, on the contrary, the mark is usually either penciled or impressed underneath the vase or bowl. The inscription generally marks the date according to the native systems of chronology, of which there are two: first, the cycle of sixty years; second, the *nien-hao*, or title of the reign of the emperor.

The cycle of sixty is indicated by a combination of the "Ten Stems" with the "Twelve Branches."

The "Ten Stems" which compose the Denary Cycle are:

1.	甲,	Chia	Corresponding to the element 木 *Mu*, Wood.
2.	乙,	Yi	
3.	丙,	Ping	" " " 火 *Huo*, Fire.
4.	丁,	Ting	
5.	戊,	Wu	" " " 土 *T'u*, Earth.
6.	己,	Chi	
7.	庚	Kêng	" " " 金 *Chin*, Metal.
8.	辛,	Hsin	
9.	壬,	Jên	" " " 水 *Shui*, Water.
10.	癸	Kuei	

The "Twelve Branches" which compose the Duodenary Cycle mark the divisions of the Chinese zodiac, the horary periods of the day, and are equivalent to the animal cycle adopted from the Tartars. They are:

1.	子,	Tzū	鼠,	*Shu*, the Rat.
2	丑,	Ch'ou	牛	*Niu*, the Ox.
3.	寅,	Yin	虎.	*Hu*, the Tiger.
4.	卯,	Mao	兎.	*T'u*, the Hare.
5	辰	Ch'ên	龍,	*Lung*, the Dragon.
6.	巳,	Ssū	蛇,	*Shé*, the Serpent.
7.	午,	Wu	馬.	*Ma*, the Horse.
8.	未	Wei	羊,	*Yang*, the Goat.
9.	申	Shên	猴.	*Hou*, the Monkey.
10	酉	Yu	雞,	*Chi*, the Cock.
11.	戌,	Hsū	犬,	*Ch'uan*, the Dog.
12.	亥	Hai	猪	*Chu*, the Pig.

By joining the first of the twelve to the first of the ten signs the combination 甲子, *chia-tzŭ*, is formed, and so on in succession until the tenth sign is reached, when a fresh commencement is made, the eleventh of the series of twelve "branches" being next appended to the sign 甲, *chia*. The sixty combinations thus formed are called the *Chia tzŭ* series, commonly known as the cycle of sixty. This has been employed from a period of remote antiquity for the purpose of designating successive days. It was not till the *Han* dynasty, in the century preceding the Christian era, that it was applied to the numbering of years. The official chronology starts with the year B.C. 2637, so that the beginning of our era corresponds with the fifty-eighth year of

PLATE IX

ENAMELED VASE WITH BLACK GROUND

QUADRANGULAR VASE (Fang P'ing), *one of a pair, 19¼ inches high, with the oblong sides rounded above and gently tapering downward, decorated with the typical flowers of the four seasons, the shoulders with four medallions of fruit, and the neck with mythical monsters in two foliated panels. The decoration, sketched in black, and filled in with green, yellow, and manganese purple, is relieved by a background of brilliant black, with a purplish iridescent surface, passing into olive brown at the edges*

The Moutan *peony, emblem of spring, is accompanied by a Magnolia yulan tree, with birds in the branches; the lotus of summer with other water-plants, storks, and mandarin ducks, the chrysanthemum of autumn with birds and butterflies, and the flowering plum of winter has a couple of birds in its branches The sprays of fruit include peaches, melons, persimmons, and Buddha's hand citrons The* ch'i-lin *on the neck of the vase, with scaly bodies, horned dragon-heads, lions' tails, and deer's hoofs, seated upon a rocky floor, are relieved by a yellow background*

The vase is modeled after a form of the Ming *dynasty, but is probably not earlier than* K'ang-hsi *(1662–1722)*

the forty-fourth cycle. The following table shows the cycles posterior to the Christian era, and will be found useful for the calculation of any given cyclical date:

TABLE I.

CHINESE CYCLES 45 TO 76, OR A. D. 4 TO 1923

CYCLICAL SIGNS.	CYCLE COMMENCING					CYCLICAL SIGNS.	CYCLE COMMENCING				
	A. D.	A. D.	A. D.	A. D.	A. D.		A. D.	A. D.	A. D.	A. D.	A. D.
	4	64					4	64			
	304	364	124	184	244		304	364	124	184	244
	604	664	424	484	544		604	664	424	484	544
	904	964	724	784	844		904	964	724	784	844
	1204	1264	1024	1084	1144		1204	1264	1024	1084	1144
	1504	1564	1324	1384	1444		1504	1564	1324	1384	1444
	1804	1864	1624	1684	1744		1804	1864	1624	1684	1744
甲子	04	64	24	84	44	甲午	34	94	54	14	74
乙丑	05	65	25	85	45	乙未	35	95	55	15	75
丙寅	06	66	26	86	46	丙申	36	96	56	16	76
丁卯	07	67	27	87	47	丁酉	37	97	57	17	77
戊辰	08	68	28	88	48	戊戌	38	98	58	18	78
己巳	09	69	29	89	49	己亥	39	99	59	19	79
庚午	10	70	30	90	50	庚子	40	00	60	20	80
辛未	11	71	31	91	51	辛丑	41	01	61	21	81
壬申	12	72	32	92	52	壬寅	42	02	62	22	82
癸酉	13	73	33	93	53	癸卯	43	03	63	23	83
甲戌	14	74	34	94	54	甲辰	44	04	64	24	84
乙亥	15	75	35	95	55	乙巳	45	05	65	25	85
丙子	16	76	36	96	56	丙午	46	06	66	26	86
丁丑	17	77	37	97	57	丁未	47	07	67	27	87
戊寅	18	78	38	98	58	戊申	48	08	68	28	88
己卯	19	79	39	99	59	己酉	49	09	69	29	89
庚辰	20	80	40	00	60	庚戌	50	10	70	30	90
辛巳	21	81	41	01	61	辛亥	51	11	71	31	91
壬午	22	82	42	02	62	壬子	52	12	72	32	92
癸未	23	83	43	03	63	癸丑	53	13	73	33	93
甲申	24	84	44	04	64	甲寅	54	14	74	34	94
乙酉	25	85	45	05	65	乙卯	55	15	75	35	95
丙戌	26	86	46	06	66	丙辰	56	16	76	36	96
丁亥	27	87	47	07	67	丁巳	57	17	77	37	97
戊子	28	88	48	08	68	戊午	58	18	78	38	98
己丑	29	89	49	09	69	己未	59	19	79	39	99
庚寅	30	90	50	10	70	庚申	60	20	80	40	00
辛卯	31	91	51	11	71	辛酉	61	21	81	41	01
壬辰	32	92	52	12	72	壬戌	62	22	82	42	02
癸巳	33	93	53	13	73	癸亥	63	23	83	43	03

It will be observed that this table has been cut in two, and the parts placed side by side in order to bring it within the limits of the page. The second column of Chinese characters is but a continuation of the first column of Chinese characters, and each column of figures in the second part of the table is but a continuation of the corresponding column in the first part. The short columns at the top show the date of the beginning of each cycle in regular order, A. D. 4, 64, 124, 184, 244, 304, etc., followed by the years corresponding to the successive years

of the cycle. For example, 甲子, *Chia Tzŭ*, is the cyclical sign of each of the years mentioned above, while 乙丑, *Yi Ch'ou*, the second cyclical sign, corresponds to the years 5, 65, 125, 185, 245, 305, 365, etc. 甲午, *Chia Wu*, the thirty-first sign, corresponds to the years 34, 94, 154, 214, etc. Now, if it be wished to ascertain the cyclical year 庚戌, *Kêng Hsü*, of the period *Tao-kuang* of the *Ch'ing* dynasty, an inspection of Table III shows that the first year of *Tao-kuang* was 1821, and that the period closed with 1850. Turning to Table I, it will be found that a cyclical period began with 1804, and as it would end with 1863, the period *Tao-kuang* naturally falls within that cycle. Fixing 辛巳, *Hsin Ssŭ*, as the first year of *Tao-kuang's* reign, and going down the column, we reach the sign 庚戌 we are in search of, and identify it as the year 1850, the last of the reign.

The legendary period of Chinese history (as distinct from the purely mythical ages which preceded, and which, according to the more extravagant chronologers of the country, reach back some two or three millions of years to the creation of the world) begins with *Fu-hi*, the reputed founder of the monarchy, the first year of whose reign is placed in B. C. 2852. He is the first of the *Wu Ti*, or Five Rulers, who are succeeded by the Emperors *Yao* (B. C. 2356) and *Shun* (B. C. 2255), with whose reigns the *Shu Ching*, or "Historical Classic," opens. *Fuh-hi's* immediate successors were *Shên-nung*, the Divine Husbandman (B. C. 2737); *Huang-ti*, the Yellow Emperor (B. C. 2697); *Shao-hao* (B. C. 2597); and *Chuan Hsü* (B. C. 2513). The Emperor *Shun* was succeeded by the Great *Yü* (B. C. 2205), the founder of the first of the twenty-four dynasties which have ruled the empire in succession down to the advent of the reigning Manchu dynasty in A. D. 1644.

TABLE II.

SUCCESSION OF THE CHINESE DYNASTIES.

1. Hsia	夏	B. C. 2205	The Three Ancient Dynasties.
2. Shang*	商	1766	
3. Chou	周	1122	
4. Ch'in	秦	255	
5. Han	漢	206	The usurper *Wang Mang* occupied the throne A. D. 9–23.
6. Eastern Han	東漢	A. D. 25	
7. After Han	後漢	221	Three Kingdoms, 三國, divided China, the 漢 Han, 魏 Wei, and 吳 Wu.
8. Chin	晉	265	
9. Eastern Chin	東晉	317	
10. Sung	宋	420	This period is known by the collective name of *Nan Pei Ch'ao*, Northern and Southern Dynasties, as the 魏 Wei ruled the north from 420 to 550.
11. Ch'i	齊	479	
12. Liang	梁	502	
13. Ch'ên	陳	557	
14. Sui	隋	589	
15. T'ang	唐	618	
16. After Liang	後梁	907	
17. After T'ang	後唐	923	These short-lived dynasties are known collectively as the 五代 *Wu Tai*, Five Dynasties.
18. After Chin	後晉	936	
19. After Han	後漢	947	
20. After Chou	後周	951	
21. Sung	宋	960	The Niu-chih Tartars occupied North China (1115–1234) as the *Chin* dynasty 金朝.
22. Southern Sung	南宋	1127	
23. Yuan	元	1280	Mongolian dynasty founded by *Kublai Khan*.
24. Ming	明	1368	
25. Ch'ing	清	1644	The reigning *Manchu* dynasty.

* In B. C. 1401 the title of this dynasty was changed from *Shang* to *Yin*.

TABLE III.

REIGNS OF THE LAST TWO DYNASTIES.

EMPERORS OF THE 明 MING DYNASTY.

Dynastic Title, or MIAO HAO		Title of Reign, or NIEN HAO.		Date of Accession.
太祖	T'ai Tsu	洪武	Hung-wu	1368
惠帝	Hui Ti	建文	Chien-wên	1399
成祖	Ch'êng Tsu	永樂	Yung-lo	1403
仁宗	Jên Tsung	洪熙	Hung-hsi	1425
宣宗	Hsüan Tsung	宣德	Hsüan-tê	1426
英宗	Ying Tsung	正統	Chêng-t'ung	1436
景帝	Ching Ti	景泰	Ching-t'ai	1450
英宗	Ying Tsung (resumed government)	天順	T'ien-shun	1457
憲宗	Hsien Tsung	成化	Ch'êng-hua	1465
孝宗	Hsiao Tsung	宏治	Hung-chih	1488
武宗	Wu Tsung	正德	Chêng-tê	1506
世宗	Shih Tsung	嘉靖	Chia-ching	1522
穆宗	Mu Tsung	隆慶	Lung-ch'ing	1567
神宗	Shên Tsung	萬歷	Wan-li	1573
光宗	Kuang Tsung	泰昌	T'ai-ch'ang	1620
熹宗	Hsi Tsung	天啓	T'ien-ch'i	1621
莊烈帝	Chuang Lieh Ti	崇禎	Ch'ung-chên	1628

EMPERORS OF THE 大清, THE GREAT CH'ING DYNASTY.

世祖	Shih Tsu	順治	Shun-chih	1644
聖祖	Shêng Tsu	康熙	K'ang-hsi	1662
世宗	Shih Tsung	雍正	Yung-chêng	1723
高宗	Kao Tsung	乾隆	Ch'ien-lung	1736
仁宗	Jên Tsung	嘉慶	Chia-ch'ing	1796
宣宗	Hsüan Tsung	道光	Tao-kuang	1821
文宗	Wên Tsung	咸豐	Hsien-fêng	1851
穆宗	Mu Tsung	同治	T'ung-chih	1862
The reigning sovereign		光緒	Kuang-hsü	1875

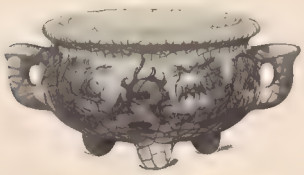


Fig. 6[illegible] Tripod Censer, of archaic aspect painted with dragons in blue, under a coarsely crackled glaze.

Fig. 67.—Bowl, decorated in enamel colors, with imperial dragons upon a coral-red ground.

CHAPTER IV.

MARKS ON CHINESE PORCELAIN—MARKS OF DATE. HALL MARKS.—MARKS OF DEDICATION AND FELICITATION.—MARKS OF COMMENDATION.—MARKS IN THE FORM OF DEVICES.

THE "mark" on porcelain is generally understood to be any inscription or device indicating the time at which the specimen was made, or the make, or the workman, and which forms no part of the decoration. The Chinese word for "mark" is 款 *k'uan*, which is usually translated "seal," although the term includes written inscriptions of the kind indicated above as well as impressed marks. The mark is generally penciled by a special writer employed for the purpose on the bottom of the piece before it is fired. The foot, which has been left a solid mass for convenience of handling during the different operations of the potter, is at last shaved off and polished, and the writer attaches the seal upon the surface of the unbaked white clay. The glaze is afterward applied, either by immersion, or by sprinkling, and the piece is ready for the furnace. The mark is usually written in cobalt blue under the glaze. This is the case not only in pieces painted in blue, and in those in which underglaze blue forms part of the decoration in colors, but also, often, in those enameled with single colors, and, occasionally, in decorated ware which has no blue in its painted designs. In other pieces, decorated in enamel colors, the mark is outlined in one of the colors of the muffle-stove from the palette of the decorator, such as black or overglaze blue; while those painted simply in coral red or gold have seals written underneath over the glaze in the same color as that employed in the decoration

Fig. 68.—Yung-chêng Teapot of Ku Yueh Hsüan type, decorated with landscapes painted in soft enamel colors.

This description applies especially to the porcelain produced at the imperial manufactory at Ching-tê-chên. In the private manufactories a special writer is not employed, the mark being attached by the artist who paints the decoration. He pencils his signature, a motto, or some painted device, or perhaps a label descriptive of the picture he has painted, on some part of the piece. This is not always inscribed underneath the foot, so that we may find the artist's monogram in some cases underneath the piece, in others attached as a signature to the picture, or following the verses which accompany it. In this same way a descriptive label like "The mountains are high, the rivers long" (*Shan kao shui ch'ang*) may be written either at the head of the landscape or under the foot of the vase. In the latter case it often occurs, written in the seal character, as an ordinary mark of pieces decorated with landscape paintings. The former case is exemplified by the beautiful little teapot illustrated in Fig. 68, one of the most perfect specimens of the Ku Yueh Hsüan style in the collection, which is marked in bright blue enamel underneath *Yung chêng nien chih*, "Made in the reign of *Yung-chêng*" (1723 35). It is decorated in two broad panels, framed in delicately

PLATE X

SEVEN BORDERED EGGSHELL PLATE

DEEP PLATE (Tieh), *of eggshell porcelain, decorated in brilliant enamel colors with gilding, and enameled of a ruby tint in* rouge d'or *at the back. In the center is a large leaf-shaped panel, surrounded by a floral diaper, displayed upon a gold ground; it contains a picture of family life—a lady seated in a chair, with two small boys playing beside her, one holding a lotus flower, the other a gilded* ju-i *scepter; two large jars stand on the ground, and there is a table behind with vases, books, and pictures upon it, the accessories of a cultured Chinese interior. The slope of the plate is encircled by three borders, a band of pink with dragon scrolls, interrupted by medallions of floral scrolls in blue, between narrower diapered bands of green and yellow ground. Upon the border is another pink diaper, studded with four dragon medallions, and interrupted by four trellis-bordered panels of white ground painted with sprays of peony, aster, chrysanthemum, and rosa sinensis; this is succeeded inside by a foliated diaper of pale lilac, outside by a gilded belt of lotus sprays encircling the rim of the plate.*

This beautiful plate is known as the "plate with the seven borders," the gold brocade round the leaf being counted as one.

tinted floral scrolls, filled with landscapes, penciled in overglaze blue, which are headed by half stanzas of verse, written in black, with two carmine seals attached. On the reverse side is a mountain view with the superscription "The echo-resounding Southern Mountains," sealed *Shan kao*, "The hills are high." In front there is a river scene labeled "A cottage smoking far off on the Northern Islet," and sealed *Shui ch'ang*, "The rivers are long." The definition of a "mark," quoted above from the Franks *Catalogue of Oriental Porcelain*, seems therefore to require some qualification for China, where the mark certainly sometimes forms part of the decoration.

Chinese marks are written either in the antique script known as *chuan*, or seal character, of which there are several varieties, which is so called because it is now principally employed on seals; or in the ordinary modern script, called *k'ai-shu*, used in printed books and formal manuscripts. The running-hand script called *hsing-shu* is rarely employed for marks, although it is often seen in the verses written to accompany the decoration of vases. Chinese writing, it is hardly necessary to say, is read from above downward and from right to left; each character represents a word to a Chinaman, a Korean, or a Japanese, although pronounced differently according to the locality, just as Arabic numerals are pronounced differently in European countries.

These marks may be classified as:

1. Marks of Date.
2. Hall Marks.
3. Marks of Dedication and Felicitation.
4. Marks of Commendation.
5. Marks in the Form of Devices.

I. Marks of Date.

These are of two kinds, the first indicating the number of the year in the cycle of sixty, the second the year of the reigning emperor. The two methods of dating may be combined in the same mark, as in that given in Hooper and Phillips's *Manual of Marks* (p. 190), which reads, *T'ung chih shih erh nien kuei yu*, or "The twelfth year (*kuei yu*) of *T'ung-chih*." The eighth emperor of the present *Ch'ing* dynasty, who was canonized as *Mu Tsung*, reigned during the period 1862–74 under the title (*nien hao*) of *T'ung-chih*, and the twelfth year of his reign, A. D. 1873, will be found on the Cyclical Table given above (Table I) to correspond to *kuei yu*, the tenth year of the seventy-fifth cycle. In the *Manual* it is erroneously given as 1874. There is one small point to be noted in Chinese chronology, an ignorance of which has constantly led to miscalculation of dates in foreign books: the whole of the year in which an emperor dies is always reckoned as belonging to his reign, and the reign of his successor does not begin officially until the first day of the first month of the next year, when a new *nien hao* is inaugurated.

同治十二年
癸酉

Another compound "mark" of this kind is seen in Fig. 38, at the bottom of the little bowl-shaped winecups decorated with the eight Buddhist emblems, displayed in pairs bound with waving fillets, of which the wheel of the law and the conch-shell of victory are in the foreground. The mark, penciled underneath in red, is *Tao kuang kêng hsü nien chih*, "Made in the (cyclical) year *kêng-hsü* of the reign of *Tao-kuang*," indicating, as may be seen by reference to the Tables, the date of A. D. 1850.

Most of the cyclical dates, however, are given without the reign, which involves an uncertainty as to which of the cycles is intended. Many of these would belong to the reign of *K'ang-hsi*, in the sixteenth year of which (1677) the official in charge of the potteries issued a proclamation forbidding the inscription upon pottery of the sovereign's name, or of any sacred text. To this period is certainly to be referred the cyclical mark, *Yu hsin ch'ou nien chih*, which has excited an interesting discussion. It was first published by Jacquemart and Le Blant (*loc. cit.*, p. 161), taken from a bowl in the Musée Céramique at Sèvres, made of white Chinese porcelain, subsequently decorated with flowers and European

又辛丑
年製

figures in Germany during the first half of the eighteenth century, and it was attributed to the right year (1721) from the style of decoration, although the mark was not correctly understood. It was first explained by Sir A. W. Franks (*loc. cit.*, page 208) as meaning "Made in the *hsin-ch'ou* year again [recurring]." The Emperor *K'ang-hsi* came to the throne in the thirty-eighth year of the seventy-second cycle, A. D. 1661, and died December 20, 1722, so that he had reigned for a whole cycle on the recurrence in 1721 of the thirty-eighth year of the cycle, an event unexampled in Chinese history, which has thus happened to be recorded upon porcelain. The bowl in the Franks Collection on which it occurs is described as being of "Chinese egg-shell porcelain, painted inside with a group of flowers and fruit in enamel colors, the outside coated with a delicate rose color." I have seen in a Chinese collection at Peking a "rose-backed" saucer dish with an exactly similar decoration, inscribed underneath with the same mark. These specimens are of interest to us from another point of view, as a proof of the employment of the delicate enamels of the *famille rose* class at this early date.

Another cyclical date, which reads, *Ping-hsü nien chih*, "Made in the year *ping-hsü*," is given by Du Sartel* (p. 95), taken from an octagonal brushpot, painted in blue and white with landscapes and verses. He attributes it to the same reign of *K'ang-hsi*, so that it would indicate the twenty-third year of the seventy-third cycle, which corresponds to A. D. 1706.

Marks of date of the second kind, referring to the reign, give only the *nien hao*, or title of the emperor. A Chinese emperor on his accession loses his personal name, and selects an honorific title instead, by which he continues to be known during his reign, unless he chooses to change it. The new title is not adopted, however, as explained already, till the new year succeeding the death of his predecessor. After his death he is canonized under another new title, the temple name, or *miao hao*, under which he is worshiped in the ancestral temple and referred to in all formal documents of subsequent dates. In former times the *nien hao* was frequently changed during the reign to mark the occurrence of any important event, or for some superstitious reason; but since the accession of the *Ming* dynasty in 1368, the only instance of such a change is that of the emperor canonized as *Ying Tsung*, who adopted on his accession in 1436 the title of *Chêng-t'ung*. He was taken prisoner by the Mongols and dethroned in 1449, and adopted the new title of *T'ien-shun* in 1457, when he recovered the throne on his return to his own country, after a captivity of eight years in Tartary. During the interregnum his brother carried on the government under the title of *Ching-t'ai*, a *nien hao* signalized by the introduction into the palace workshops of the Byzantine process of cloisonné enameling upon metal, which, consequently, is known to this day as "*Ching-t'ai Lan*."

The reign mark consists usually of six characters, written in two columns of three words, or in three columns of two words, occasionally in one line, either vertically or horizontally. The first character is *Ta*, "great," followed by the name of the dynasty; the next two characters give the *nien hao*; the last two are *nien*, "year" or "period," and *chih*, "made." The first two characters, indicating the dynasty, are often omitted and then the mark consists of only four characters. The dates on the older specimens are generally written in the plain character; those of the present dynasty are often in antique script, inclosed within a square border in the form of a seal, which may be either penciled with a brush or impressed in the paste with a stamp.

Sung and Yuan Dynasties.—It is recorded in the annals of Fou-liang-hsien that during the *Sung* dynasty the Emperor *Chên Tsung*, who founded the imperial manufactory of Ching-tê-chên in the period *Ching-tê* (1004–1007), from which it derived its name, ordered that the four characters *Ching tê nien chih*, "Made in the period *Ching-tê*," should be inscribed on the ware made for the palace. The Franks Collection contains a vase enameled olive-green and touched with gold to imitate patinated bronze, in the ornate style of the reign of *Ch'ien-lung* with a seal of this period penciled in gold; and also a bowl painted in blue, with a *nien hao* of a later

* *La Porcelaine de Chine*. Par O. du Sartel, Paris, 1881.

PLATE XI

K'ANG-HSI EGGSHELL LANTERN

OCTAGONAL LANTERN (Tèng) *of elongated oval outline, molded of eggshell porcelain, enameled over the glaze with the brilliant colors and gilding of the best* K'ang-hsi *Period* (*1662–1722*)

The lantern is decorated with a procession of the eight Taoist Immortals crossing the ocean (Pa Hsien kuo hai), *and with symbols of longevity round the borders The pierced openwork railing at the top and bottom is carved with cloud scrolls enclosing circular* shou *characters, worked in slight relief in the paste under the celadon glaze The sloping edges are painted with large* shou *characters, alternately green and gold, enveloped in clouds, and the receding shoulders are also covered with clouded scrolls upon a background dotted with black*

The floor of the lantern is covered with rolling crested sea waves, painted green; the top is studded with constellations of gilded stars, a flying stork, and the gilded solar disk The Taoist figures occupy the eight panels, represented, with their various attributes, floating across the sea. Beginning with the principal and proceeding from right to left, we see:

1 Chung li ch'üan, *standing upon a large gourd and holding up a monstrous peach*

2. Lü Tung-pin, *dressed in official robes, with a scroll picture in his hand, and his supernatural sword slung upon his back, standing upon a gnarled willow with its green branches waving overhead*

3. Lan Ts'ai-ho, *on a floating lotus leaf, carrying a wicker basket filled with lotus blossoms and reeds*

4. Han Hsiang Tzü, *playing upon his flute, mounted upon the head of a gigantic shrimp*

5. Chang Kuo, *riding upon his famous mule, with the magic double gourd slung to his girdle, and a bamboo drum and sticks in his hand*

6 Ts'ao Kuo-ch'iu, *standing upon a carp, holding a pair of castanets*

7. Li T'ieh-kuai, *standing upon a panicled reed supported by his "iron crutch," a gourd in his left hand, with the smoke issuing from it unfolding to show the lame and crooked beggar into which his spirit passed.*

8 Ho Hsien ku, *a slender damsel with a short cloak of leaves, supported upon a lotus petal and carrying a lotus leaf*

The last four figures are seen in Fig 2 in the text from a photograph of the opposite side of the lantern

reign underneath, being marked (see No. 1) *Ta Sung Yuan fêng nien chih—i. e.*, "Made in the period *Yuan-fêng* (1078–1085) of the great *Sung*"; but doubts are suggested as to the authenticity of either of these two pieces, which doubts I would venture to emphasize.

大宋元豐年製
No 1

The period of *Hsüan-ho* (1119–1125) of the reign of *Hui Tsung*, the eighth emperor of the *Sung* dynasty, is represented, so far as its *nien hao* is concerned, by two pieces in the Walters Collection. The first, a pure white vase of fine shape and perfect technique, illustrated in Plate XC, with the decoration worked in relief and etched, consisting of a broad band of fungus scrolls, traversed by a pair of horned lizardlike dragons, extending round the middle, and of symbols encircled by fillets above and below, is marked in underglaze blue (see No. 2), *Hsüan ho nien chih*, "Made in the period *Hsüan-ho*." The second (Fig. 69) is a small quadrangular vase with swelling body and receding neck, composed of a very fine, dark-brown paste, invested with a purplish mottled gray glaze, overlaid with a whitish gray overglaze, which runs down in a rich unctuous mass not reaching to the base of the vase. It has the mark, in two characters only, of *Hsüan-ho*, the same *nien hao*, which is carved in the center underneath, and filled in with grayish-white enamel. This comes from the Brinkley Collection. It is of perfect technique and finish—too much so, indeed, to belong really to such an early date—and it seems to be a reproduction of the Kuan Yao, the "imperial ware" of the *Sung* dynasty which was made at the capital K'ai-fêng-fu; and the first piece appears to me to be a clever reproduction of the porcelain made at Ching-tê-chên at the same time, which was described to resemble the purest white jade. I would refer both pieces to the reign of *K'ang-hsi* (1662–1722), with all deference to my learned friend Captain Brinkley, in whose catalogue* his piece is attributed to the reign of *Chia-ching* of the *Ming* dynasty. I may just mention here that the Japanese have recently gained no small reputation in Peking for their expert reproductions of ancient *Sung* porcelain. Their marvelous skill in olden days in the decoration of pottery with mingled glazes of brilliant tints was no doubt likewise of Chinese origin and inspiration.

宣和年製
No. 2.

Fig. 69.—Vase, of dark-colored paste, invested with two coats of glaze in the style of the Sung dynasty, and marked "Hsüan-ho."

The emperors of the *Yuan* dynasty (1280–1367) gave no special patronage to the porcelain manufacture, and no *nien hao* of this period is found among marks on porcelain, although the mark of *Chih-chêng*, the last reign of this dynasty, is occasionally found on the foot of cloisonné enamels on copper, and the titles of some of the other reigns on ritual utensils of bronze

大明洪武年製
No 3

Ming Dynasty.—In the *Ming* dynasty, which succeeded the *Yuan*, the imperial factory was rebuilt at Ching-tê-chên by *Hung-wu*, the founder of the new line, whose reign is represented in collections by a few pieces, of somewhat doubtful authenticity, inscribed (see No. 3) *Ta Ming Hung wu nien chih*, or simply *Hung wu nien chih*, with the name of the dynasty omitted.

永樂年製
No 4.

Those marked with the *nien hao* of his son, *Yung-lo* (1403–1424), the third of the line, include more veritable specimens, with marks both in the plain character (see No. 4) and in an antique seal script (see No. 5). The latter is found especially on the white eggshell bowls characteristic of this period, with decoration worked in relief or etched in the paste, of which Fig. 70 is an illustration of a remarkable example, which has the mark *Yung lo nien chih* faintly engraved at the bottom underneath the glaze. Some other bowls of this date are described in Chinese books as molded in the same form as the one just mentioned, with the figures of two lions, lightly impressed under the white glaze in the interior, playing with a brocaded ball, and having inside the ball the same seal faintly etched in the paste in four tiny characters,

永樂
No. 5.

* *Rare Chinese Porcelains*, New York, 1893, p. 13.

not nearly so large as grains of rice, the exterior of these bowls being decorated in blue and white.

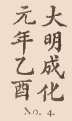
The reign of *Hsüan-tê* (1426–35) is celebrated for the excellence of its blue and white as well as for its blue and red monochromes, and it shares with that of *Ch'êng-hua* (1465–87), which is famed especially for its colored decoration, the distinction of being the *Ming* mark most frequently found on porcelain. The two intervening reigns were occupied by battles with the Mongols, and their titles are not recorded among marks. The two *nien hao* of *Hung-hsi* (1425) and *T'ai-ch'ang* (1620) are also conspicuous for their absence, due probably to the fact that each lasted less than a year. All the other *nien hao* of the *Ming* dynasty are represented.

FIG 70.—White Eggshell shallow Bowl, with the mark of Yung-lo in antique seal script, engraved on the paste (No 5, p. 39).

No. 1.

No. 2.

No 3.



No. 4.

The usual form of the mark of *Hsüan-tê* (1426–35) is (No. 1) *Ta Ming Hsüan tê nien chih*, "Made in the period *Hsüan-tê* of the great *Ming* [dynasty]." This is sometimes etched in the paste; occasionally the last four characters are impressed with a square seal so as to appear in relief. The seal form (No. 2), which has been copied from the Franks *Catalogue*, Plate III, Fig. 24, is described there by the author as taken from a specimen which is "probably modern." It is the form so frequently found on the incense pots of bronze, for the manufacture of which this reign was specially celebrated.

The mark of *Ch'êng-hua* (1465–87) is very common. It has been more frequently forged than any other, and only a very small proportion of the pieces so marked can be genuine. The usual form is (No. 3) *Ta Ming Ch'êng hua nien chih*, "Made in the period *Ch'êng-hua* of the great *Ming* [dynasty]." The inscription of (No. 4) *Ta Ming Ch'êng-hua yuan nien yi yu*, "The first year of *Ch'êng-hua* of the great *Ming* [dynasty] *yi yu* (of the cycle)" occurs on a square vase decorated in enamel colors in the Salting Collection, which fixes the date most precisely, in twofold fashion, as A. D. 1465; the style and coloring of the decoration, however, belong to the reign of *K'ang-hsi* (1662–1722) of the Manchu dynasty. The four-character mark (No. 5) *Ch'êng hua nien chih* also occurs, either penciled or impressed, in the plain character as well as in the antique script shown in No. 6. Most of the so-called old crackle of archaic type, with mask handles and encircling bands of iron-gray paste in the midst of the stone-colored ground of the clumsy vase, is stamped underneath with this last form of the mark, which, in these cases, is evidently fictitious.

No 5


No 6

No 7

No. 8

The mark (see No. 7) *Ta Ming Hung chih nien chih*, "Made in the period *Hung-chih* (1488–1505) of the great *Ming* [dynasty]," is found on bowls and dishes enameled yellow, and on a few rare pieces of porcelain of peculiarly heavy solid material decorated in colors of a very archaic type.

The mark (see No. 8) *Ta Ming Chêng tê nien chih*, "Made in the period *Chêng-tê* (1506–1521) of the great *Ming* [dynasty]," is comparatively rare. It occurs, however, on bowls decorated with green dragons as well as on pieces of blue and white porcelain. It was in this reign, we are told, that a new supply of Mohammedan blue (*Hui ch'ing*) was obtained from the west, and there is an interesting collection of porcelain of the period with Arabic inscriptions in the British Museum. It is exhibited in a glass case together with several sacrificial vessels of bronze, which are marked